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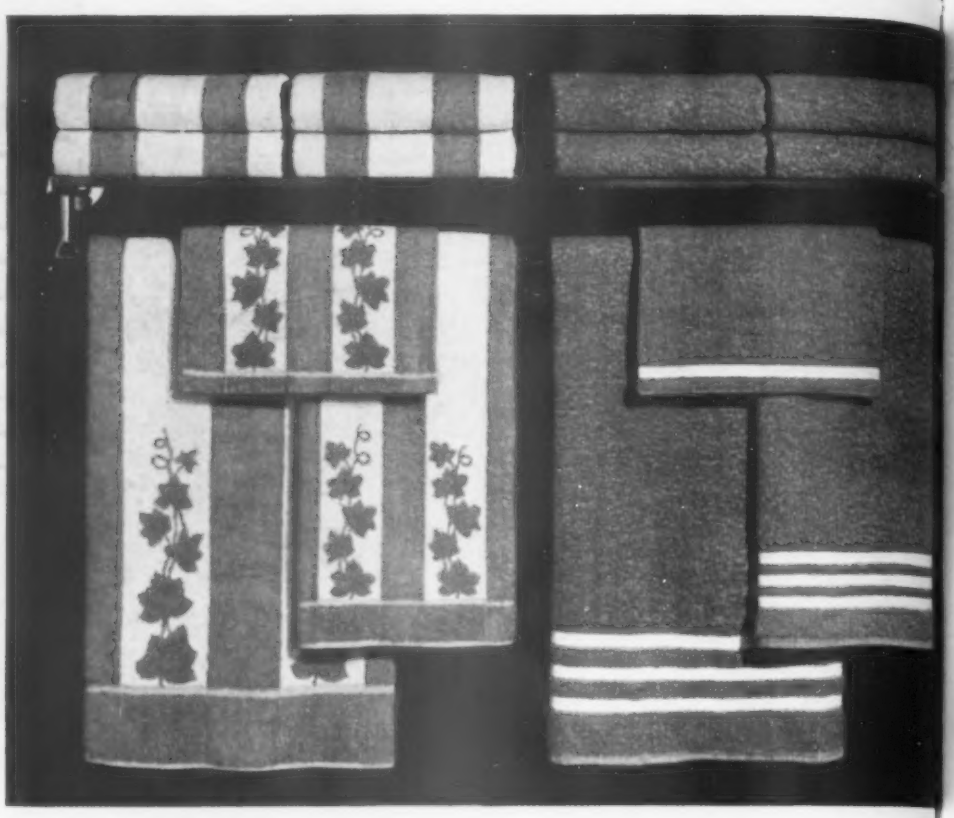
—OR HOW TO CHANGE THE WHOLE COMPLEXION OF YOUR BATHROOM



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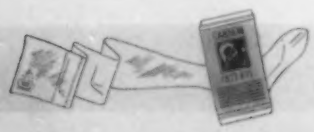

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THE *Diary* OF A *Handyman*

T. E. WHITTLESEY

Saturday, July 16.—So far as I can learn, the making of new and good resolutions is a privilege or duty connected with January 1. It seems to be one of those old Spanish customs, hallowed by years of faithful observation. The date on which these made resolutions can be broken still remains a movable one. Since these are days in which practically all traditional usages are open to free and sometimes brusque questionings, perhaps it would not be out of place to select today, July 16, for no particular reason whatever, as a day to make a resolution.

All right, here goes: I'm going to make my home as up-to-date as my automobile. Sounds like a large order, but I believe a fellow could come at least within striking distance of it.

You know, there is something wrong with this picture: we turn in our car every two or three years—not because it is worn out, not a bit of it. We must have a new car because the old one looks—well, just a year or two behind the times. And how about our house and lot? That is twenty-five years old and far more out of date than a ten-year-old car, yet we close our eyes to its faults and its shortcomings and think nothing more about it.

Well, I'm going to think a lot more about it. This picture just doesn't make sense.

Sunday, July 17.—I was telling John Boyle, a neighbor, something about my theory of the car and the house, and he said why not turn the house in and get a new one. I had three good reasons why that couldn't be done, and all three were that I couldn't afford it. In spite of all we read in the papers about this driving up with a prefabricated house on a truck, setting it up, and turning on the heat and light in five hours and twenty minutes, I haven't set eyes on one in our neighborhood.

It may be less wear and tear on the household machinery to buy one of these new aluminum saucepans than to keep rubbing up the old one, but a house is different. Seems to be a question that mixes up three factors—construction, obsolescence, and time. A brick wall doesn't wear out, requiring a new one in a year—or in twenty-five years.

I was talking the other day with a fellow who runs a printing shop. He has a press in there that was made for his father when he set up the business a long time ago. New bearings, new rollers, and a few gadgets have been put on it, and a new motor has replaced the old foot treadle, but the old press is still going strong.

Maybe there's an idea there. If you have a good location, a good piece of land, and a good house frame to start with, you could keep it up-to-date by working on it a little at a time and never letting it get too far behind you. After all, the men who are producing things to make life easier and more enjoyable haven't overlooked the house and garden in which a fellow spends a good part of his life. Trouble is, most of us seem to think we can have these improvements only by starting afresh and getting a whole new place.

Tuesday, July 19.—After the dishes were all washed and the kitchen tidied up tonight, I walked into the room as an appraiser. With pad and pencil and a critical eye I surveyed the kitchen in the attitude of a possible buyer. The faults of the room stuck out like sore thumbs: walls rather grimy from steam and grease—should be thoroughly washed and then repainted; ventilation not so good—should have one of those small electric fans set in a hole in the wall to suck out the steam and cooking odors; sink and range, O.K.; cabinets need paint and need their hinges and latches polished (Query: Can the nickel finish be restored by polishing or should this be replated with chromium?); counter shelving, which I have repainted and re-enameled yearly, again worn bare in spots—what to do about a more presentable and enduring work space here?; linoleum floor, O.K.; table in use is a small one with an enameled steel top laid on it—make it a permanent top and put large roller casters on legs to change location at a touch.

Wednesday, July 20.—Queer how quickly and completely we grow blind to the faults of the rooms in which we live. Might be a good thing every year or so to hire a critic from outside—not a friend—to come in and give us the low-down on our place. Better take one room at a time, I suppose, else we'd be so discouraged we'd

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want to move out. In that kitchen last night, however, I found I could view it with complete critical detachment when I made up my mind to it. The trouble is, we are apt to say, "Well, it isn't so good, but it might be a lot worse, and anyway we haven't any money to fix it." As a matter of fact, I haven't any money myself, but I've got a pair of hands and a home workshop, and they are going to be put to work overtime. I'm going to make this house of mine something to be just as proud of as a new automobile—or, at least, that little old last year's car.

Friday, July 22.—I suppose I've talked a bit too much about that kitchen appraisal, for the family keeps asking what I'm going to do about it. They are perfectly willing to approve my survey and its recommendations, but want to know when they can see some real action.

So tonight I made a start. Mixed up a bucket of warm water with a little trisodium phosphate—a cleaning powder that's sold under various names that are shorter and easier to say. It's strong stuff, too, for you use only a teaspoonful to a gallon to clean paint; a stronger solution would soften it or take it right off the wall.

Thought I better get the film of grease off the ceiling first, so that any splashing on to the side walls would be taken care of when I come to those. The cleaning solution worked like a charm, too. Dipped an old towel into the bucket, wrung it almost dry and wiped the ceiling while standing on a board held by a low step-ladder and a table. Sousing the towel in the bucket now and again soon showed me that there was real dirt coming off the ceiling and into the water. Wringing the towel was one of those ingenuities that old Mother Necessity urged after much water had run down, or up, my arm.

Monday, July 25.—A good driving rain today. Something seems to be wrong with my gutters and downspouts. On the front of the house the hanging eaves gutter is pitched from a high point at the middle to drain both ways to downspouts near the front corners. Sounds like a logical arrangement, but today the water is pouring down over the front door twice as fast as it is out on the lawn. Looks as if both downspouts must be clogged with those blossom strings the hickory shed last month. Well, that's a job for next Saturday or Sunday, if the rain stops.

Friday, July 29.—More comment from the family about that new resolution of mine. The hardest remark to answer was that if I were to leave those kitchen walls and ceiling for another week or two I could then enjoy washing the ceiling again, for the grease and dust in the air were taking no vacation.

Saturday, July 30.—Finished wiping down the kitchen side walls, so now I can start repainting. Should be decidedly more enjoyable than playing scrubwoman. No use whatever to paint walls that are not absolutely clean and dry, though, for the paint would not stay put.

I left the woodwork for a later cleaning. This painting of walls and ceiling is going to take several evenings at best, and by the time I'd get around to the woodwork it might be soiled again. One thing I'd set down as a handy man's first principle: Don't bite off more than you can chew.

Monday, August 1.—Visitors this evening, so the kitchen had to wait. However, we got talking about the relative merits of working at a home refurbishing job evenings as compared to a game of bridge, and the upshot of it was that I had to show the male visitor my workshop. It is in the basement next to the garage, and it is both dry in summer and warm in winter. My friend's eyes popped at the array of tools hanging in racks and on hooks on the wall over the workbench. There aren't many active males who do not cast an envious eye at a display of tools. There's a hardware store near my office, and when I'm nearly broke I have to detour around the block to keep away from that window.

Another friend of mine, Mark Daniels of San Francisco, says it's one of the most dangerous forms of dissipation, this gloating over the tools and labor-saving gadgets the modern hardware store lays out before the unwary. It will finally get you, like horse racing or strong drink.

My visitor was all for making a list of the tools he saw hanging on my wall, so he could buy a set and establish his own workshop. It took some argument to convince him that this would be the worst way to start. I told him to buy one or two at a time as they were actually needed. Then he could really put his mind on the selection of each one, feeling its heft, comparing it with other patterns, and finally taking it home because nothing else would serve his immediate purpose so well. In that way he will buy good tools rather than bargain-counter offerings, and the investment will be less like a capital levy and more like an item of incidental expense, like buying himself a better lunch for the day.

[*Please turn to page 61*]

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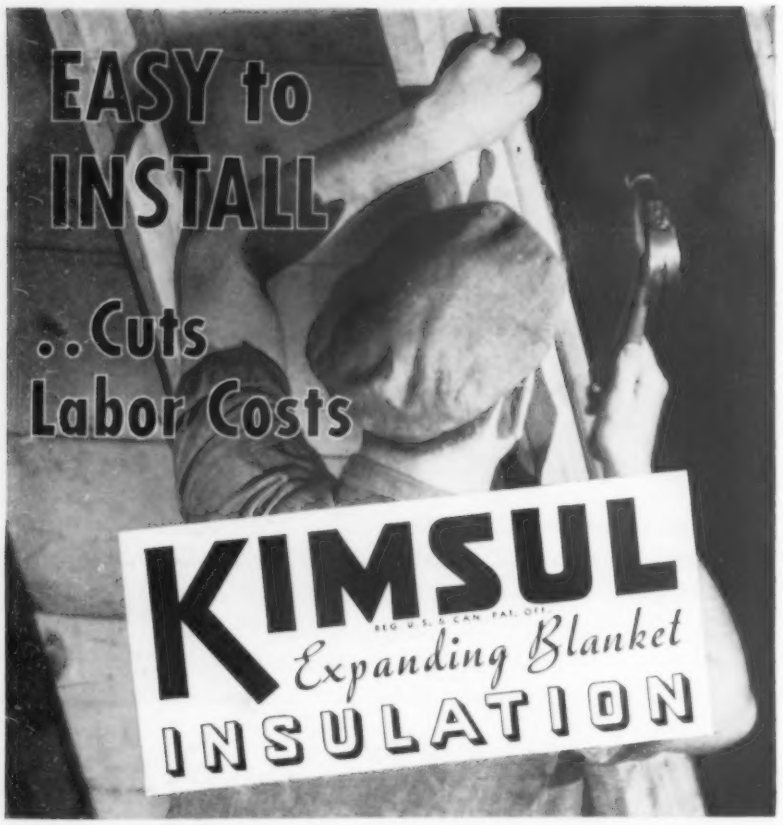

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Look BEFORE You Lease

In most cases you will probably hit it off serenely with your landlord, even if you barely glance at your lease before you sign it. However, you are running a risk and it isn't worth it. A year is a long time to be unhappy in the wrong house or apartment. And if a controversy should wind up in a courtroom—well, you will be better off if you insure yourself against this prospect by looking before you lease.

JOSEPH C. KEELEY

Followed closely by the big red moving van, Smith stopped his car in front of the little white house with the green shutters. While Mrs. Smith helped Junior out of the car, Smith studied the place. As his chest expanded with pride he became conscious of the lease bulging in his pocket.

But suddenly there was a discordant note. From inside the house came the staccato beat of a hammer. Then, blending with it, he heard the whine of a saw. Disturbed, he hurried into the house, followed by his puzzled wife, Junior, and the moving men bearing his furniture. Stepping into the living room he had to thread his way through piles of wood and rubbish. Cans of paint littered the floor. When he reached the kitchen he found a couple of workmen.

"What's the meaning of this?" cried Smith. "I'm the new tenant and the movers are out front with my furniture. How do you expect me to move into this shambles?"

One of the workmen shrugged his shoulders.

"I dunno, Buddy, but I don't think there's much you can do about it."

It so happened there wasn't much that Smith was able to do about it. Everyone concerned—the contractor, the landlord, the real estate man, and even Smith's lawyer—did as the workman did, shrugged his shoulders. True, the house was not completely finished on the day that Smith's lease gave him possession of the premises. Nor was it finished for two long weeks afterwards. Still, there was nothing that Smith could do about it. Not a nickel was he able to deduct from his rent, in spite of the inconvenience of living in a house still under construction. You see, Smith had neglected to stipulate in his lease that the house be entirely finished and ready for occupancy on the day he moved in.

Smith's case is not an isolated one. Rare indeed is the tenant who, at some time or other, has not come up sharply against a covenant or lack of a covenant in a lease. Usually, when this happens the tenant learns that the landlord has the law on his side. As a result the tenant either has to back down in his demands or else dig into his own pocket.

It is indeed curious, not to say pathetic, some of the things taken for granted by inexperienced renters. There is the tenant who finds a house or apartment he likes, moves in, and then complains because the place was not decorated though he had not even mentioned that he expected it to be decorated. In many cases the landlord will agree to redecorate a house or apartment, but there is no obligation on his part to do so. Most assuredly there is none if he does not specifically so state in the lease.

The whole matter boils down to this: you can be sure of getting only what the lessor, or landlord, puts in writing in your lease. The best time, and very often the only time, you can bargain for repairs and concessions is before you sign your name to that document. And before you sign your lease be sure to do three things: Make a careful study of the property, get the landlord's promise in writing, and then read the lease carefully and make sure of these things if you are house-hunting on your own, without a real estate man to help safeguard your interests.

A lease, after all, is merely a conveyance from an owner to a tenant, giving him the right to occupy certain premises for a specified time. In exchange for this right the tenant agrees to pay rent. In addition to giving the tenant the right to the quiet enjoyment of the premises, the lease also implies a great many responsibilities on the part of the tenant. It is up to the tenant to know what his responsibilities will be, to ascertain that he is not assuming an undue share of responsibilities, and to get whatever concessions he can before he puts his signature on the lease.

What can the tenant reasonably expect to get, over and above the quiet enjoyment of the premises? To a large extent that depends upon prevailing customs and upon the law of supply and demand. The first of these, customs, can be determined by talking to as many people as possible in the neighborhood you are considering. You will find a wide variance, throughout the country, in what you can expect for your rental dollar. In some sections, for example, landlords rarely decorate a house or apartment for a new tenant. In other sections landlords not only re-decorate but

[*Please turn to page 70*

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Paintings by Edith F. Johnston

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About tomorrow's lessons

Carl Berger

SARA LISTON LONG

SCHOOL days are almost here and with them that perennial question: "Do you approve of home work?" No matter which side of the controversy you take, the question probably raises your blood pressure past the safety point. Let us suppose that you are an advanced thinker on educational questions. The very idea of chaining a child to written work in those few out-of-school hours when he ought to be filling his lungs with ozone and his soul with joy! Horse and buggy stuff, and worse; away with it! On the other hand you may be a conservative. Then to you the cries of the new psychologists are anathema; let children learn that life is stern business, and an hour or two of serious study each night is little enough preparation for the graver responsibilities to come.

But while stout blows are being given and received on both sides, school has opened and teachers continue to assign home work. That puts a lot of mothers on the spot. Disapproving of the theory, we are nevertheless obliged to do something about it. What?

Let's not even discuss the idea of compelling the child to do mental work after his evening meal. Pernicious as may be the practice of taking part of his afternoon play time for study, it cannot compare with the harm done to the nervous system of a little boy or girl by enforced night work. A light, easily digested supper, half an hour of quiet play, and then bed, should be the invariable rule, no matter how many sums are left unadded or continents unbounded. And this brings us up with a bump against the problem of how, without actual bloodshed, to separate Skippy from the afternoon meeting of the Oriole Club long enough to do his readin' and writin' and 'rithmetic.

Let us set the time at three P.M., the stage in a small house where a tired woman has been toying with such frivolities as scrubbing bathtubs and peeling potatoes since seven in the morning. If you are that woman, you must now get down to the serious business of raising a family. But don't look too deadly serious while you are doing it. When the school delegation comes in, meet them at the front door and smile if it kills you. Then serve a lunch. Bread and jelly on the kitchen table, a glass of milk for each child. Life isn't so hard if a fellow can count on something to strengthen the inner man when he comes home from a rough day with long division and spelling.

Half an hour for out-of-door play should come next. But don't shoo them out too firmly for an ironclad thirty minutes of recreation. ("Now Arthur, hurry up with your lunch. Don't dawdle, dear; remember you've only thirty minutes.") If Arthur prefers spending his thirty minutes standing on one foot and twiddling his thumbs, let him. As wise a person as dear Robert Louis Stevenson reminds us that mankind must be idle much in childhood for normal development.

HAVE it definitely understood, though, that in half an hour lessons are to begin. Instead of calling, ring a bell. The impersonal quality of a steel clapper softens the offense of the summons, whereas a solicitous maternal "Anne-e-ette! Come on in and start your lessons now!" must kindle thoughts of mayhem or matricide in the childish breast.

Get yourself into a leisurely frame of mind. When I sit on the edge of my chair thinking grimly, "I wish these youngsters would do their work promptly for once; I've a million things to see to in the kitchen!" the youngsters sense my mood in something less than a second, with results which a female parent could describe in her sleep.

Why not have a home blackboard? I don't mean one of the rickety things sold in toy stores at Christmas, but a man-size blackboard, the kind they use at school. From my teaching years I recall that even the dullards who dreaded written work always brightened up when told, "You may write it on the board." Evidently there is some magic—I don't pretend to know what it is—in writing on a blackboard. Children don't mind ruining their nails with chalk. Get a blackboard. Buy one of the big sheets of beaverboard or composition fiber about four by six feet, cover it with two coats of black enamel from the ten cent store, and fasten it to your dining room wall. Of course if you have a nursery, that's different. You probably have a nursemaid, too. The women I'm thinking of, though, are the mothers whose efforts to bring up good Americans are a bit circumscribed by limits of time and money and their own physical strength. And about the blackboard on the dining room wall: you can put it on the wall that isn't visible from the living room. Or, even if it is visible from the living room, are you an interior decorator or a mother?

Occasionally let Junior help Alice with her reading while you sit by with your buttonholes. This won't hurt Alice and will be splendid for Junior. (My teachers in high school and college, I modestly recall, always graded me A in Latin, but I never really understood the periphrastic until I taught a Caesar class myself.) In addition to impressing the words on Junior's mind, this maneuver will give him a sobering taste of how it feels to try to instruct a squirming piece of humanity whose mind is focused on vain gauds instead of c-a-t cat, thus increasing Junior's spiritual stature.

Don't insist on having all the lessons finished without intermission. See that Susie learns her spelling, then let her cut out a few paper dolls, or whatever other silly thing she fancies doing, before starting her arithmetic. Harry will go at his least common denominators with a will if you tell him that after doing them all correctly he may shoot a game

[*Please turn to page 56*]

Photographs by Samuel H. Gottscho

BAD because—

the big round low-set head of the tree blots out the simple, dignified lines and character of the facade of the building

FIG. 1

GOOD because—

the lofty tree on its open graceful framework reveals and enhances the form of the structure

FIG. 2

GOOD because—

the simple composition frames the picture and directs the eye toward the central feature

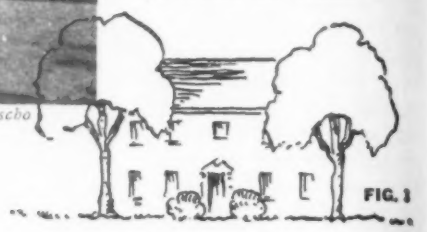


FIG. 3

Put Your Best Foot Forward!

ROBERT C. McCOLLOM

PSYCHOLOGISTS tell us that the reaction to social approval or disapproval is one of the strongest factors governing our behavior. In the landscape treatment of our homes the front yard—that is, the space between the house and the street line—is the medium through which we attempt to win this ever desirable approval.

In effect, this portion of our property is dedicated to the public. We do not walk in it, sit in it, or live in it. It is, actually, our show window. The real business of living is confined to the privacy of the rear. I am speaking now of properties which, because of lack of space or restrictions, cannot support a screen planting along the street.

Our natural vanity will demand that we treat this portion first and in most cases use the major part of the funds available on it. Therefore, let us take up the various considerations which must be given attention for satisfactory results and try to crystallize a mode of attack which will solve the problem as a whole or any particular phase of it.

The first and most important is the matter of composition. We hear a great deal about composition as applied to painting and photography, but it is seldom applied to landscape treatment. Visualize, however, the front facade of the house and all surroundings which come into the scope of the vision at one time as a picture which must be composed into an attractive and structurally sound entity.

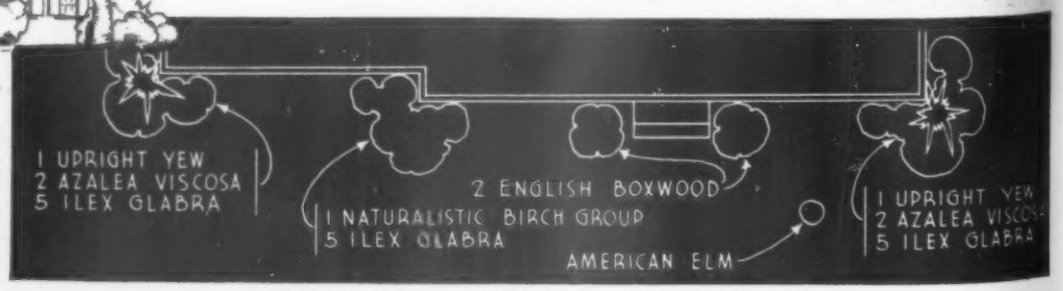
In any facade there is one architectural motif, usually a door, which should be brought out as the accent, or point of interest, in our picture. We do this by framing the picture with plant material. In the accompanying Figure 3 we have the most elementary kind of composition designed to draw the eye to the door. This illustrates symmetry, but there are a great many more subtle and interesting ways in which the same results may be obtained. When a good composition is formed our eye should travel to this central feature no matter where on the picture it first alights.

Our deduction from this should be that plant material is useful only in so far as it accomplishes our purpose, i.e., to help enhance the building and carry out its architectural expression; it should not call attention to itself. With this objective in mind let us go to another item. Planting against the front facade of a house should be formal. Of course, this does not mean absolute symmetry or topiary forms, but rather a feeling of dignity and restraint. The character of any particular house determines the degree of formality to be employed, but we have admitted that this front area is, in a sense, public property; its plantings should express this more or less utilitarian purpose. There is room in the rear, the more personal portion of the property, for the showy and more intimate refinements.

In this connection let me take one vicious whack at a prevalent interpretation of the practice known as "Foundation Planting." I mean a continuous band of heterogeneous planting across the entire base of the structure. I fail to see any reason for disguising the fact that the house sits firmly on the ground. This is logic and logic seldom fails in

[*Please turn to page 66*]

FIG. 4



Analyze the simple landscape treatment of a typical small house facade, shown here in plan and perspective, according to the points emphasized in this article. One of the reasons it is pleasing is that it is both restrained and artistic

Architect, Clifford C. Wendeback

Landscaping designed and executed by R. C. McCollom

Well-Planned Entrance

Echoing the charming hospitality of the street-front shown on facing page. Home of Mr. Northam Warren, Garden City, Long Island

House Plants Return to Winter Quarters

I. Making the rounds of the garden bed, I gently loosen the pots from the surrounding earth but do not take them up

II. Perhaps a week later, I lift the pots out of the earth and place them in a sheltered position along a wall

III. Each plant is carefully examined. If it has rooted through the pot, I knock it out gently and repot it

F. M. Dem

ESTHER C. GRAYSON

LATE August! The days are growing shorter and the nights cooler, and the forehanded gardener begins to think about shifting house plants from their outdoor home to their winter quarters.

This may be done any time between the middle of August and the middle of September, but August is preferable because, if moved indoors before the weather changes, the plants escape the shock and check in growth to which they would be subjected during chilly nights in the autumn garden. Such a chill, endured just prior to the greater shock of being taken indoors, is sometimes too much for semi-tropical subjects which include several choice house plants.

In most cases repotting was attended to in May when the plants came out into the garden, so the present problem is chiefly that of how to transfer them from an outdoor to an indoor atmosphere without upsetting the delicate ones too greatly.

About August 15th, here in northern New Jersey, I usually make the rounds of the garden bed where my house plants are plunged to their pot rims in soil. I gently loosen the pots from the surrounding earth but do not take them out of the ground. Sometimes I plant sickly specimens directly in the ground in spring so that they may enjoy all the healing influence of Mother Earth throughout the summer. If there are any of these convalescent invalids in the beds in mid-August I take a curved "lady's spade" and dig half way around the plants at a good distance from the main stem; this distance is, of course, determined by the size of the pots in which they formerly grew. This cautious disturbance of the roots keeps them from receiving too great a shock all at one time and thereby suffering a check.

Perhaps a week after this preliminary preparation work, I visit the plants again. This time I lift the potted specimens out of the earth and place them in a sheltered position along a wall where they will be protected from the wind. In the case of "invalids," I loosen the earth all around them, but do not as yet actually dig them up.

In a few days more I move the potted plants to an enclosed or sheltered porch and place them where they will get sunshine without wind. If a large coldframe is available, it is even more satisfactory for this in-between period as it can be covered if cold nights threaten.

As I handle each pot, I examine it carefully. If the plant has rooted through the drainage hole, I knock it out by tapping the pot rim very gently on a wooden post, table, or bench, letting the plant fall into my cupped palm with the stem between my first two fingers. If it is badly potbound with an intricate network of roots enveloping the soil, I repot it, trying not to disturb the rootball. One third sifted compost, one third peatmoss, and one third sand is my standard potting mixture with bonemeal added at the rate of one quart to a bushel of the mixture. However, most of the plants do not need repotting at this time; in that case, I scrape away the top inch of soil and substitute an inch of the above mixture.

If there are young rooted slips (cuttings) of geranium, heliotrope, semperflorens begonia, etc., in the garden, started in order to provide winter bloom indoors, these also are potted up and placed with the other house plants so they will gradually become accustomed to their future environment. Use two-inch pots for newly rooted cuttings.

[*Please turn to page 83*]

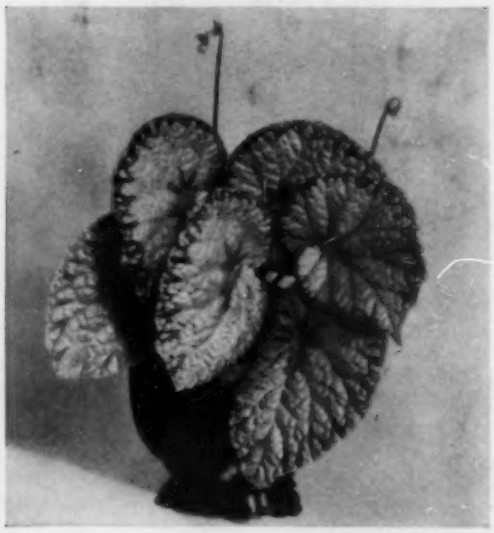
Philodendron, a very satisfactory house vine; water moderately, cut back now and then

A good window garden fern is Polypodium mandaianum; water, sprinkle fronds often

Alone or against rugged bark Nephthytis afzeli is effective; sponge leaves weekly

English ivies like moderate watering and not much sunlight. Watch for red spiders

Neatly compact, Fittonia argyroneura will stand some shade but not water on foliage



Happiest in a warm greenhouse, Rex begonias will do in a well-drained window box

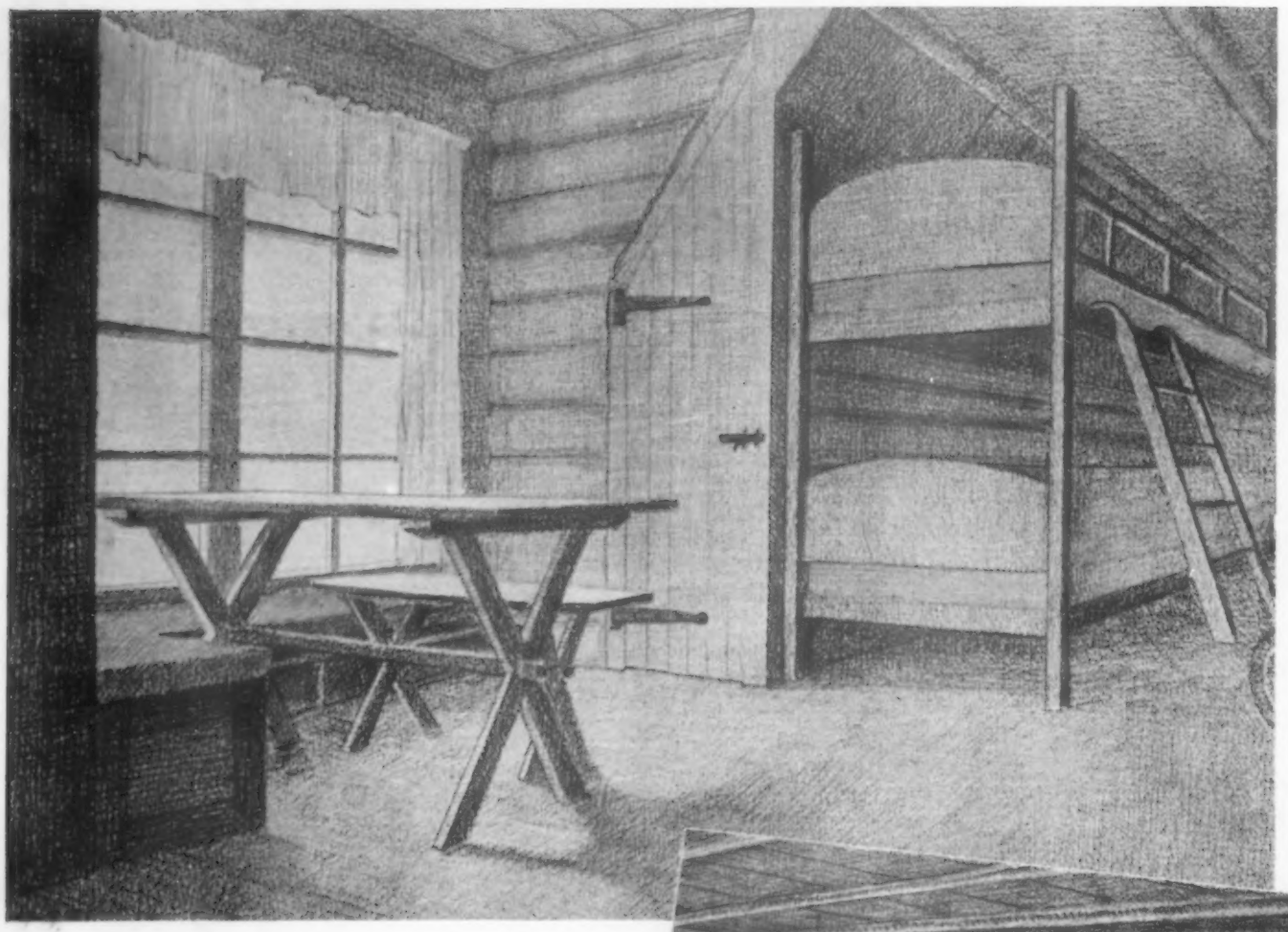
Slow growing and tractable, Phoenix roebelini is a fine house palm; water when dry

Lomaria ciliata, a neat, compact fern, likes slightly moist soil, but no water on fronds

Jessie Tarbox Beals

Monstera deliciosa, with apparently ragged leaves, will climb if given room and food

Let's use that attic this winter!



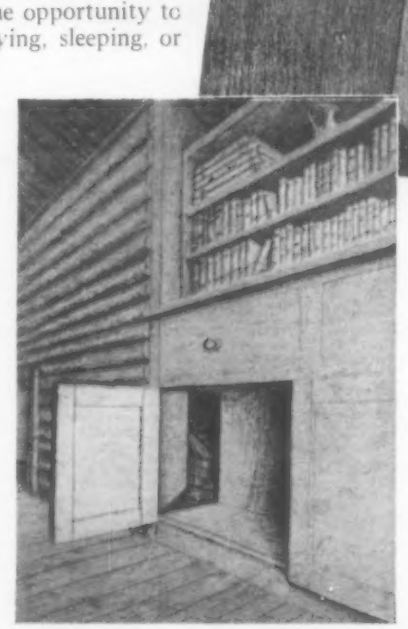
Here's an attic "Log Cabin" with a Secret Room

IF YOU had a playroom in the attic when you were a child, doubtless you feel some pity for anyone who has not had the opportunity to know the most delightful spot in the house for playing, sleeping, or day-dreaming. Childhood is the romantic age when we live in the dream world of imagination. The low ceiling and the soft light of an attic room create just the right atmosphere for the child's imaginary world. Boys in particular find an attic the ideal place for a playroom or "club room" and for sleeping quarters, too.

A few of the things that can be done with an attic playroom are shown in the illustrations. Of course these can serve only as suggestions as the attic arrangement of every house will present its own problems. However, there are a few things it is well to have in mind when planning a playroom for boys: their love of romance, mystery, and adventure; also the hard usage a room will get from a lot of active boys. This means furniture that is simple but substantial and floor covering that is durable—or none at all.

The room illustrated has two special features: walls of log siding to create the atmosphere of a log cabin and a secret room with a hidden entrance. Boys can have a lot of fun with a secret room, for it fits right in with the games all boys play—Indians, robbers, pirates, or the more up-to-the-minute game of "G-Men."

Log siding, with the bark removed and cut with weathertight lap joints, can be bought from lumber dealers. The siding comes two inches thick and in random widths up to about eight inches. The flat inner surface makes it possible to nail the siding to the studs, and they can also be mitred at corners. The cost is quite low as no other labor or material is required in order to complete the walls.



Double-decker bunks, a cosy fireplace, and secret room would delight any adventurous young lad

Sketches by the author

M. E. HOPKINS

The Secret Room is the space cut off under the roof by the side walls. A hidden entrance to this space is through one of the ends of the built-in cabinet. Spring hinges are used to hold this door securely in position so that the appearance of both ends of the cabinet are alike when the hidden door is closed. The hidden door is pushed open from the cabinet side, but to open it from the Secret Room it is necessary to provide it with a knob, loop, or hand-pull. This lower

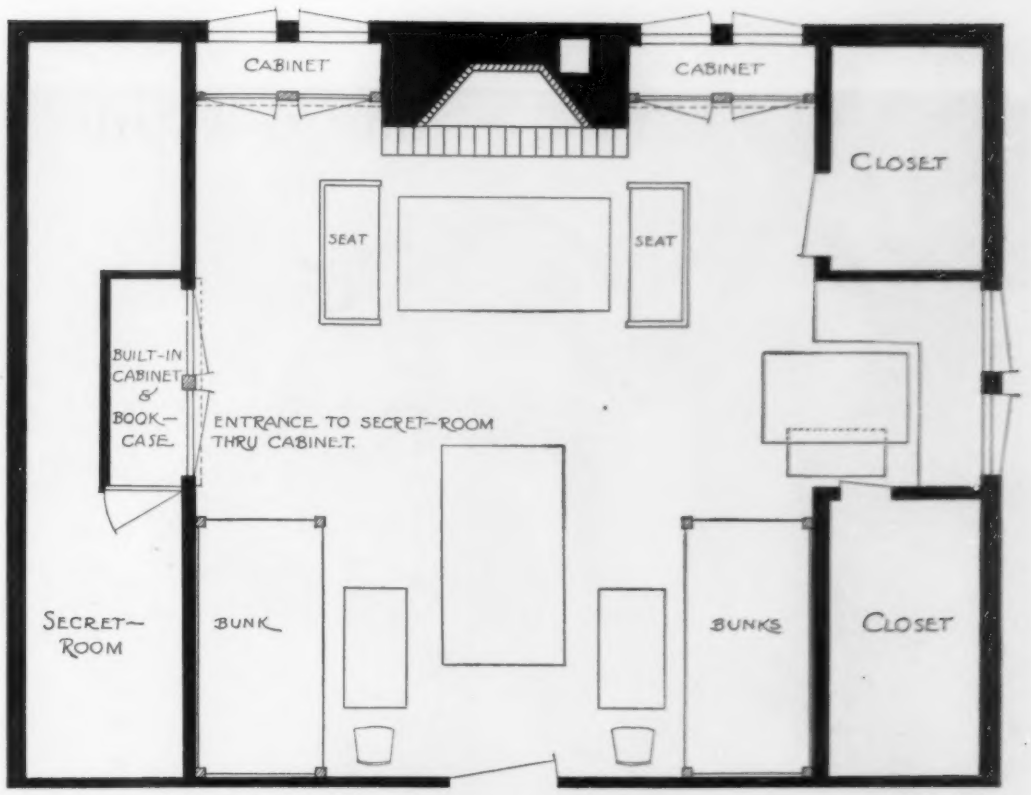
cupboard section of the cabinet provides a good storage place for large toys and games. Above the cupboard are two drawers, and the upper part of the cabinet has shelves for books.

Below the two end windows are more built-in cabinets divided into several compartments, some with shelves and others with drawers similar to those used in men's wardrobes, where boys' shirts, underclothes, and the like may be kept. Note the sketches on the facing page.

On the opposite side of the room from the Secret Room are two clothes closets. While these closets are not very high, still they will provide plenty of space for the suits and coats of boys of the age for whom the room is planned—eight, ten, and the early teen ages.

Some attics have dormer windows. The one in the illustration has one large enough to form a small alcove where a window seat was built with shelves under the seat for magazines, large books, games, or any of the other odds and ends that all boys collect. A sturdy sawbuck-table is shown in the alcove. Such tables, with benches, are in harmony with the purpose of the room and its other fittings. The table is not too heavy for the boys to move wherever they want it, in the alcove, in front of the fireplace, or in the middle of the room, and will serve as

[*Please turn to page 84*]



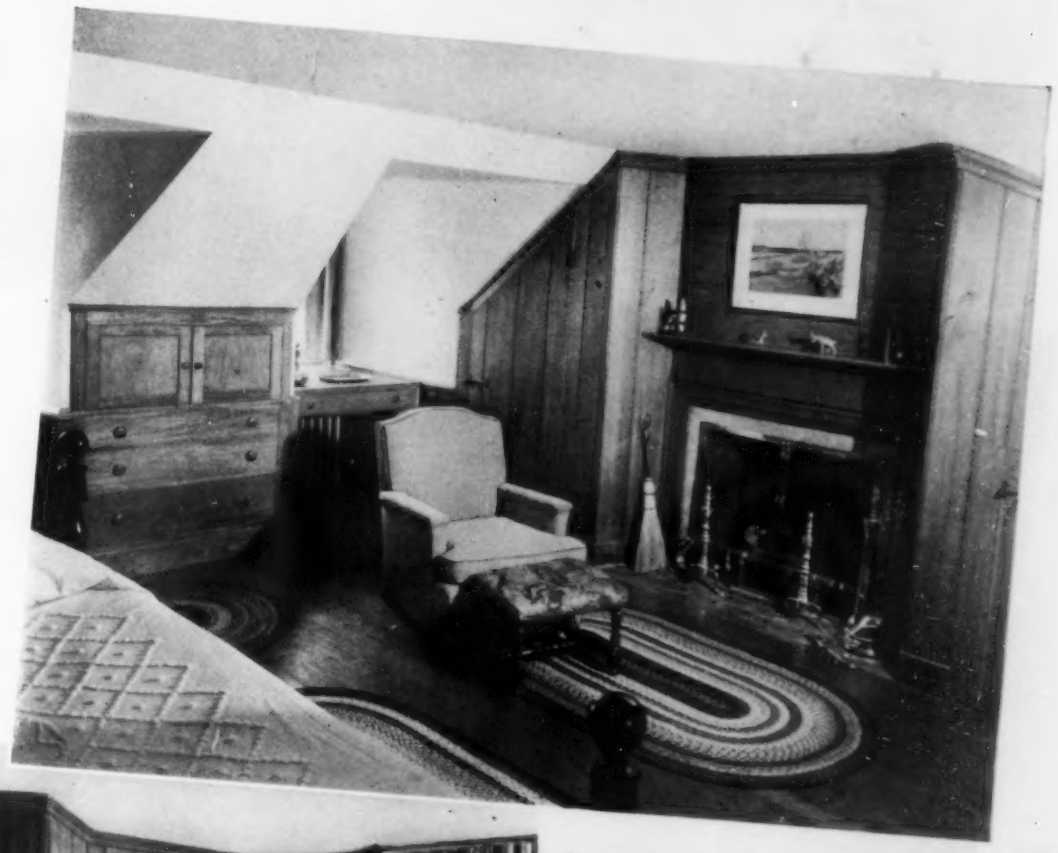
And here are MORE TIP-TOP IDEAS from Massachusetts

CHRISTINE FERRY

In the old days, every self-respecting home had its attic, in which were stored family treasures from one generation to another. Today we think of the attic as extra living or play space. The sloping roofs and irregular outlines of these tip-top rooms lend themselves to all sorts of hide-aways and ingenious built-in furniture, and because they are so entirely apart from the rest of the house, the decorative treatments may be as varied in styles as the tastes of the individual occupants. All things are possible up under the roof.

One such room at Exmoor Farm illustrates what may be done when there are twin dormer windows. This happens to be a combination study-bedroom. The deep drawers and cupboards under the sloping roof between the dormers take the place of the usual bedroom bureau, and the shallow ones under the wide window shelves contain dressing table appointments. If there was no desk in the room, one of these twin window fixtures might serve as a study table. A closet has been built in at one side of the fireplace, made possible because this is the end room of an ell with a chimney built against the outside wall. (Two illustrations at right.)

One side of this room is sheathed and stained. The plastered ends are tinted, and the side wall opposite the fireplace is covered with a verdure paper from which gleam the gay red coats of huntsmen. The ceiling is flat to the point where it connects with



Attic study-bedroom in brown accented in red with golden yellow on plastered walls and attic retreat for a bookworm

Delphinium blue, coral, and white Modern room in the same wing as the study-bedroom shown on the preceding page. The ceiling has been built up with sloping sides like the top of a tent; the moulding is scalloped and the corners have plain postlike bands to carry out the canopy idea

Photographs by GEORGE H. DAVIS

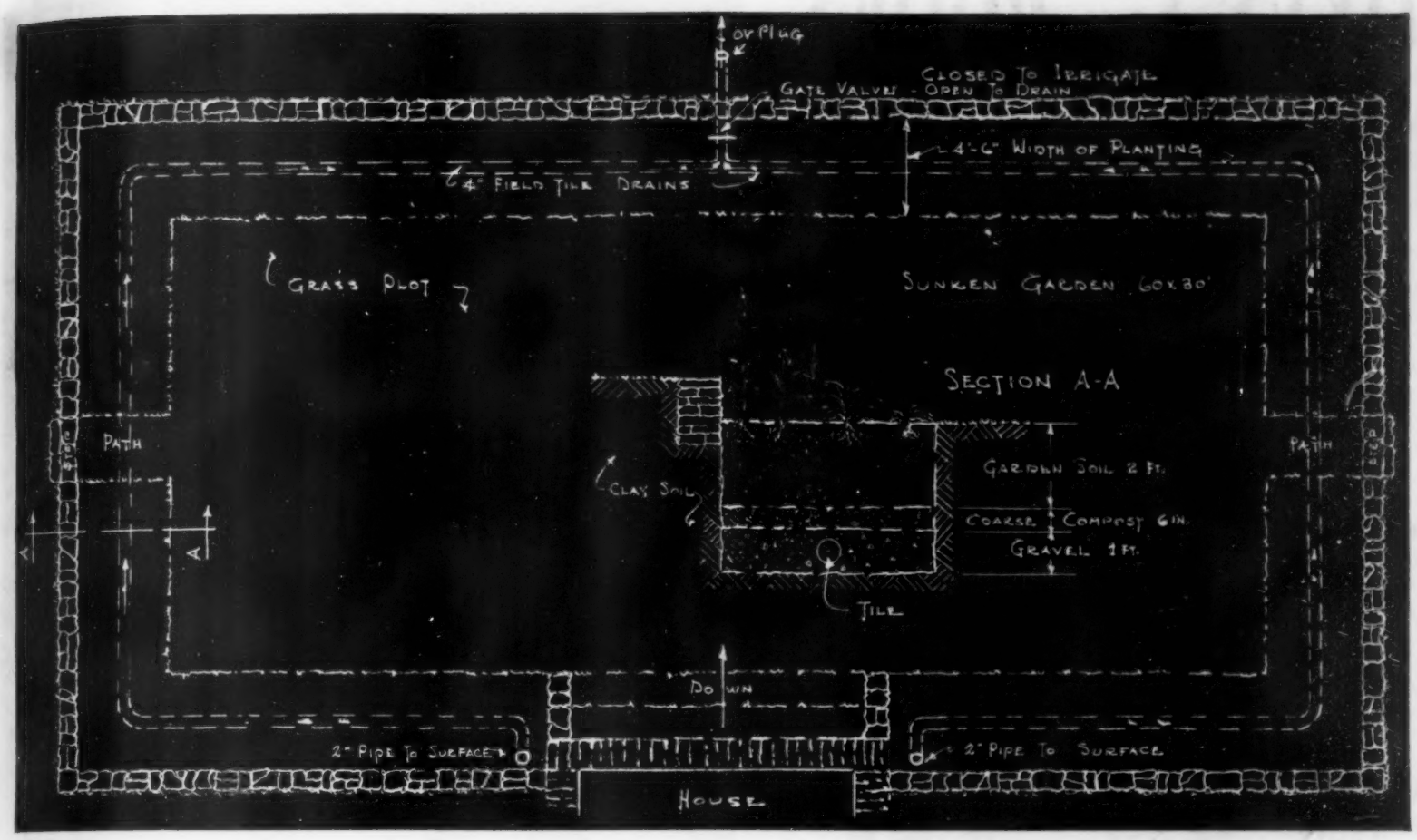
the sloping wall of the dormers. The co scheme of this room is brown, accented wi red in the hangings, the braided rag rugs, a the accessory ornaments. The plastered wa are a delicate golden yellow.

In the same wing at Exmoor Farm is rectangular room which has gone Moder Three sides of this room are papered and t fourth is composed of closets and a built- desk at one end. To say that this is a r white-and-blue room gives only a meager id of the charm of the color scheme, for the bl is the lovely blue of the delphinium and t red is one of the coral shades that harmoni so delightfully with it. "Just for fun" the ce ing of this room has been built up with slo ing sides, like the top of a tent, and the f scalloped moulding that tops the side wa together with the postlike bands of solid co at the corners of the room, carries out t canopy idea.

All the woodwork and furniture in t room, as well as the rugs and quilted b dressings, are white. The canopy is blue, t hangings coral. The white wallpaper is strip with blue and coral. The chaise longue chir is white, patterned with chrysanthemu motifs in an all-over design in mingled ton of coral and purply blues.

The unusual feature of the third bedroo at Exmoor Farm is the skylight window, b means of which one may look up at night t the moon and stars or bask in the sunshi during the day. In this room the slope of t

[*Please turn to page*



This Garden Bloomed in the Drought!

And so can yours if aided by a drainage system modified to provide sub-irrigation in the way described in this article

JANE STEWART DAVIS and
LUCY HOLLIDAY O'NEAL

A SIMPLE and effective system of sub-irrigation, which is, of course, the supplying of water to the soil from below instead of from above as in sprinkling or flooding, can be installed at almost negligible cost and with a minimum of labor in any garden or flower bed that has been properly constructed in the beginning with respect to drainage and soil depth requirements. The only other requisite is that there must be at least a slight slope to the garden; the minimum is about a quarter inch to the foot of space to be drained, or approximately a 4-inch slope in a 16-foot long area.

Given these conditions—good construction to start with and the necessary slope—sub-irrigation is achieved with the aid of a wooden plug and a piece of lead pipe. Here is the way this plan was carried out in an Indianapolis, Indiana, garden where, in consequence, flowers flourished throughout the severe drought of a recent extra dry summer:

The original construction of the flower border extending around the garden, as planned to provide a good deep soil and adequate drainage but with no thought of sub-irrigation, is shown in the center of the plan at the top of the page. (The subsequent modification is indicated by the sketch in the lower left hand corner.) It involved the following details:

Excavation to a depth of about three feet.

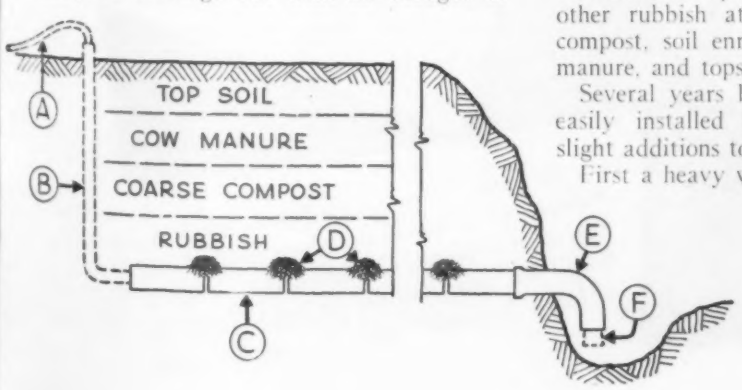
A drainage system consisting of 4-inch clay tiles laid about a half inch apart, with a piece of sod inverted over each open joint to prevent soil entering and clogging the system.

At the lowest point of the drainage system a 4-inch glazed tile elbow through which the drainage water was discharged into a shallow ditch leading to a stream. This "exit tile" was cemented to the last porous clay tile to prevent possible clogging by the roots of trees attracted by the moisture.

A soil built up of layers of coarse gravel or other rubbish at the bottom, then coarse compost, soil enriched generously with cow manure, and topsoil.

Several years later the sub-irrigation was easily installed by making the following slight additions to the first construction:

First a heavy wooden plug (F) was made from a log to fit the opening of the glazed elbow "exit tile" (E). Second, connection with the system was made at the highest level by carefully digging a hole down to the uppermost drain tile. Then a 4-foot piece of 2-inch lead pipe (B), large enough to accommodate the garden hose (A) easily, was bent to an L shape at one end and slipped into the hole so that the short arm of the L (about 8 inches long) could be slipped into the first of the tiles (C). The other end of the pipe was cut off 2 inches above ground level. This completed the sub-irrigation system.



It made no difference in the operation of the drainage system when needed during wet periods. But when, during dry weather, it was necessary to water the beds, the exit tile was stopped up by hammering into it the tightly fitting wooden plug; the garden hose was then slipped into the end of the lead pipe where it protrudes from the ground, and the water turned on to give a slight trickle. The flow follows the clay-tile route—the path of least resistance—to the stopped up exit, then backs up and slowly works out through the sods covering the joints of the line of tile (D) and gradually permeates the soil of the flower bed upward toward the surface. Of course, a shut-off valve could be installed in the tile line to take the place of the wooden plug; this is suggested as an alternative in the large plan above, which also shows a double line of tile to take care of the two halves of the garden.

For a flower bed 75 feet long and 4½ feet wide, from 12 to 18 hours of watering proved just about right. How often this would have to be done in any particular case would, of course, depend on the weather and other natural conditions.

Apart from the saving of labor, watering by the sub-irrigation method has several

[*Please turn to page 84*]

BOXES for BOOKS

—you can make them yourself!

A heavy "wood" paper, in mellow tans with an interesting grain, makes a durable book box. It is most suitable for a wood paneled room

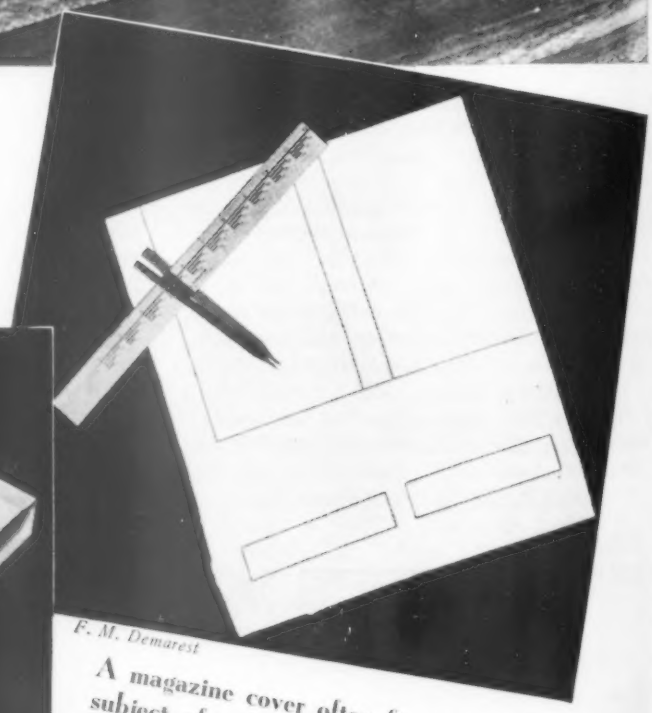
One hobby often leads to another. At least that is what happened when Mr. and Mrs. T. H. Gerken started collecting books and then decided to make boxes for them. After some experimenting they have learned how to make book boxes almost as professional-looking as those that come with their limited editions.

You need only a few things like paste, scissors, a ruler, and gummed tape about an inch and a half wide. For small books regular box cardboard is strong enough; for large books use three- or five-ply cardboard. Save all the magazine covers you think might be suitable, as well as appropriate wallpaper and fabric designs.

First of all, measure and draw an outline of the open book on the cardboard, as you see in the photograph at the far right. Be accurate, and be sure the lines are straight so that the box will fit tightly and keep out all dust. Then rule off the top and bottom so the edges will connect smoothly, and cut with a paper cutter if possible—otherwise a sharp knife or razor. Bend the cover along the center lines, as a book jacket, and then you have only to fit on the top and bottom. The second photograph shows it all put together and strongly reinforced with gummed tape.

Now cut out the novelty paper, fabric, or magazine cover that you have selected for the cover, allowing about an inch to be overlapped inside and cutting a "V" at the corners to be folded. You will of course need two magazine covers if you want the front and back to be identical, and you will need enough of any fabric or paper to center the design. Use paste, not glue, spread evenly and thinly, and be sure that this cover is put on smoothly. (Mrs. Gerken

[*Please turn to page 64*]



F. M. Demarest

A magazine cover often fits in with the subject of a book, as illustrated at the top of this page. Though none is shown here, you may find an unusual chintz or a linen remnant that is exactly right

Can Your Living Room Pass This One?

HELEN WEIGEL BROWN

LITTLE things, mostly, but try them on your own room and see how it scores. If the average is pretty low, bear up; the remedies don't involve tossing everything to the second-hand man *en masse*, or splitting the family budget wide open. And anyway, it's a rare home indeed that can boast a hundred per cent perfection in a test like this.

1. Have you chairs enough in your living room? Do minor emergencies like three extra guests necessitate calling in spares from the dining room? These latter may be the best in their class, but show us any dining room chair that doesn't become a public menace after the first two hours of concentrated use. Having a sufficient number of comfortable chairs is one of the first requisites of a hospitable living room.

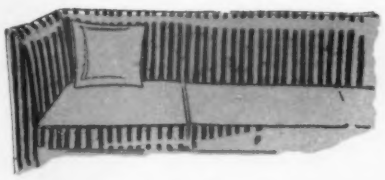
2. Is your sofa one of those numbers with a barber-shop pitch to the seat and back? Sofas like this make guests wish they hadn't come. You can scintillate like mad, but try to get even a social lion to spark back when he is acutely conscious that he is probably developing spinal curvature by the minute! If you are not sure whether your sofa comes into this classification, try sitting on it yourself for a whole evening—sitting up straight and lady-like—and see how you feel about it then. Or check back on the number of times you have called friends lately and have had them answer, "But why don't *you* come over to *our* house this time?"

No departing guest relishes dog hairs on his favorite suit, even if they are blue ribbon dog hairs

3. Do you own a pet dog that makes your living room his headquarters? You may love him like a child, but bear in mind that non-dog owners don't get any delirious pleasure out of nursing your Ch. Banchory Drinkstone of Wingan even if he is a blue ribbon winner; and certainly no male enjoys leaving his best friend's house with his suit covered with dog hairs—not even very special pure bred Russian wolfhound hairs.

4. Are there as many good reading lights, with comfortable reading chairs close by them, as there are adults in your family? Or is yours one of those homes where anyone who wants to read in comfort has to go to bed? Very few living rooms rate a hundred per cent on this one.

5. How about the pictures in your living room? Are they restful as well as beautiful? Or are they the disturbing type? We have a friend who has a huge French modern over her sofa—a painting of two ballet dancers, very lovely withal, except that one of them is balanced precariously on one toe, with the other leg aloft, and we have sat before that picture many a long evening, sullenly nursing a conviction that if she didn't put that leg down and relax soon, we should go berserk right there before everyone. Pictures can do that, you know; they can develop odd complexes in otherwise rather normal people.



The wrong kind of pictures can grow complexes in otherwise normal people. If these dancers would only relax!

6. Is your living room so overstuffed with furniture and decoratives that it gives sensitive people claustrophobia to sit in it? This reminds us of a recent cartoon in which a woman, ensconced in just such a room, is saying, "My husband, you know, wants to rent the place furnished—to a business rival."

7. Have you a number of different types of chairs so that guests have a reasonable choice—so that a male of Man Mountain Dean proportions need not perch on a French bergere, or a dainty bit of femininity smother herself in the down and feathers of an oversized lounge chair?

Don't expect a guest of Man Mountain Dean proportions to perch on a ladies' chair of classic delicacy. A good hostess has at least one he-man-size chair in her living room

8. Is yours one of those "restless" living rooms that make guests want to be up and out? Nervous disorders in such rooms are caused by (a) too many "busy" patterns in rug, draperies, and upholstery; by (b) rugs that are laid at odd angles rather than parallel with the walls, or what Mrs. A. calls "Eliza crossing the ice flow motion"; (c) large pieces of furniture placed cater-cornered instead of flat against the walls, as they should be. Any or all three of these objectionable features can shatter a roomful of guests!

9. When guests want to enjoy a smoke in your living room, are there accessories enough handy to every chair? Or does an innocent request like "Might I have a match please?" send you bolting for the kitchen for lights, and rummaging through drawers and cupboards for ash trays?

Do you go in for Bohemian effects in dim lighting? Pleasant, if you don't carry it to extremes!

10. Do you go in for Bohemian effects in dim lighting, so that your guests are practically groping their way around? Enough "atmosphere" is enough! Have a heart!

11. Do you light up your living room like a bazaar just because you think the new reflector lamps were a nice invention? Nothing kills conversation more quickly than lights that make guests long for blinders. Good reflector lamps are made with three-way controls. Flood your room with light for reading, if you like, but do switch

Sketches by Ray Brown

Try to get even a social lion to scintillate when he's developing spinal curvature on a sofa like this

[*Please turn to page 59*]

Smart Dahlia Arrangements . . . There's brilliance and variety in dahlia forms and colors

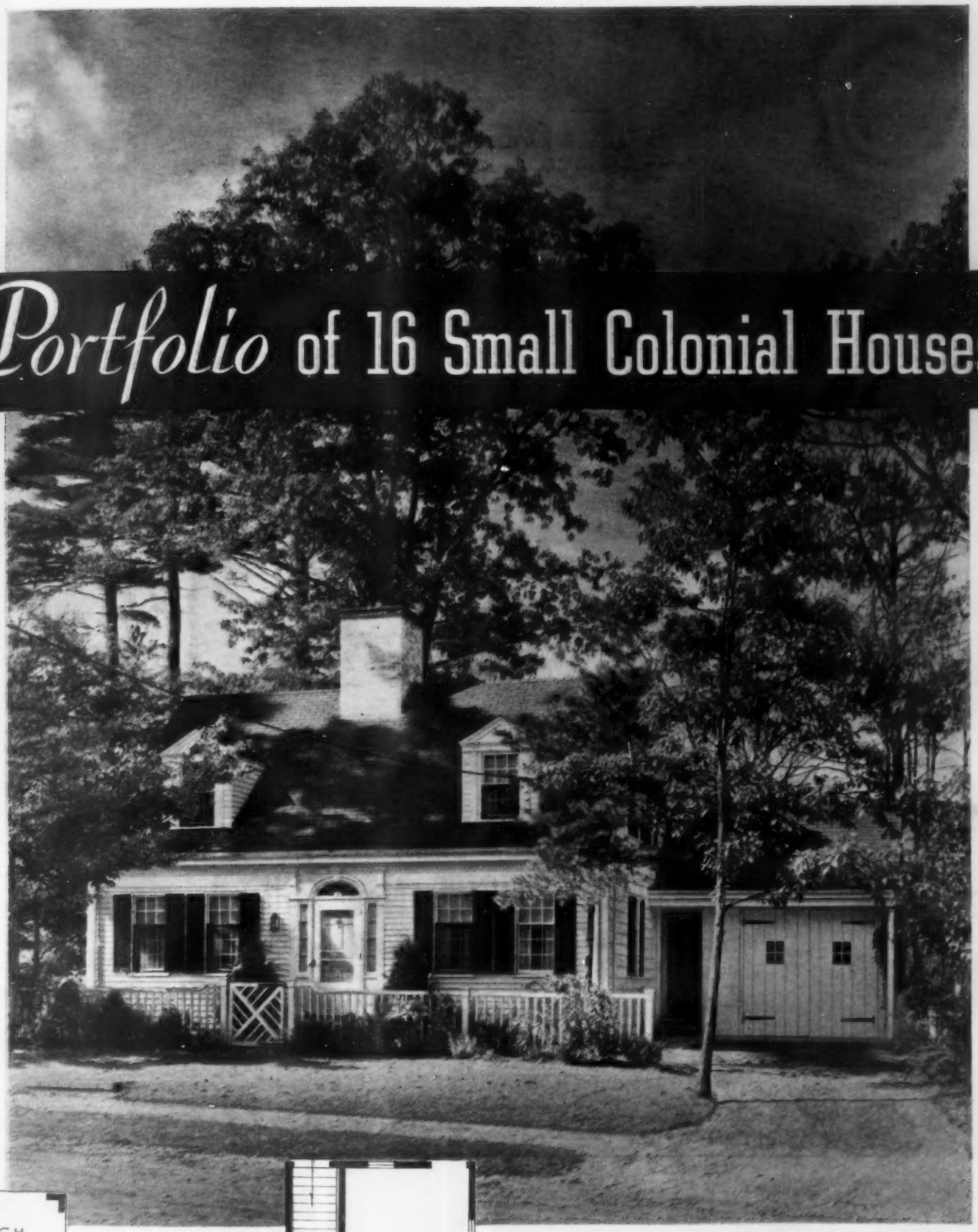
Two above by Mrs. Frederick Lewis, Little Neck, N. Y.; center, Mrs. Roy Lillis, New Rochelle, N. Y.; below, left, Mrs. George E. Green, Kensington, Connecticut; right, Miss Mabel Bollerer, New Britain, Connecticut

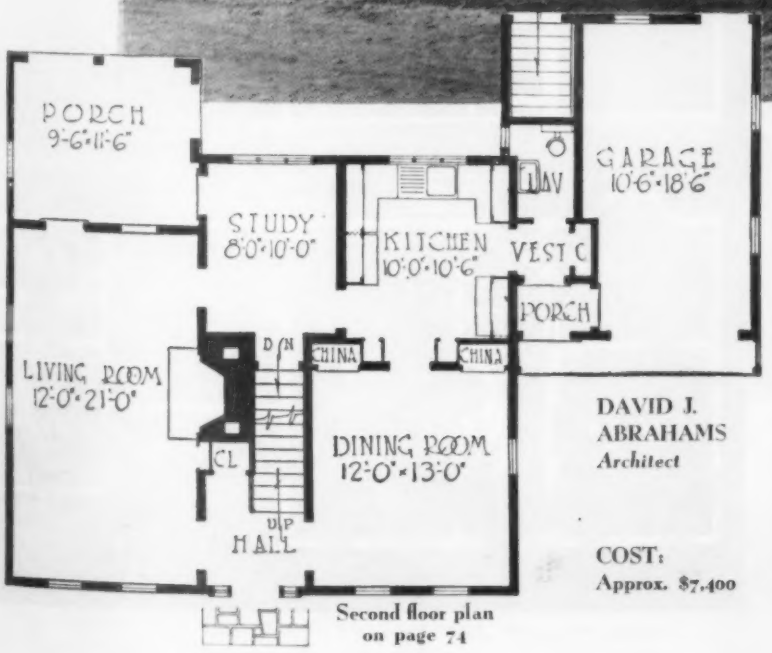
DAHLIAS, it would seem, provide still another demonstration of Nature's generous compensating methods and machinery. As if to make up for the shortening of the autumn days, and in recognition of our hunger for intensified warmth and brilliance, she gives us these bountiful blossoms in their varied forms and sizes, their wide range of shades and color combinations, and their flexible adaptability to all kinds of settings and containers so that we can enjoy their versatile beauty indoors no less—perhaps even more—than in the garden. Selected from the arrangement classes of a recent American Dahlia Society exhibition, the prize-winning entries illustrated here suggest a bare handful of the possibilities that may be realized by show exhibitors and home decoration enthusiasts alike. With the welcome tendency in the field of flower arrangement to give increased attention to home backgrounds as distinguished from the rather coldly impersonal show environment and accessories, it seems safe to predict greater interesting variety than ever in this year's dahlia shows throughout the country, from the earliest and smallest to the culminating A.D.S. event in New York City.

It is not unusual to hear otherwise tolerant flower lovers denounce dahlias on the strength of an acquaintance limited to the huge exhibition blooms to be seen in florist shop windows and with which expert and professional growers wage their friendly rivalries. Of course, such flowers are intended, not for decorative use in homes, but as evidence of the skill of cultivators and breeders. Real delight awaits such dahlia critics in the many other interesting types that can successfully be used to create arrangements that are correct artistically and appropriate in any given situation.

Photographs by Jessie Tarbox Beals

Portfolio of 16 Small Colonial Houses





Second floor plan
on page 74

Harold A. Willoughby & Associates

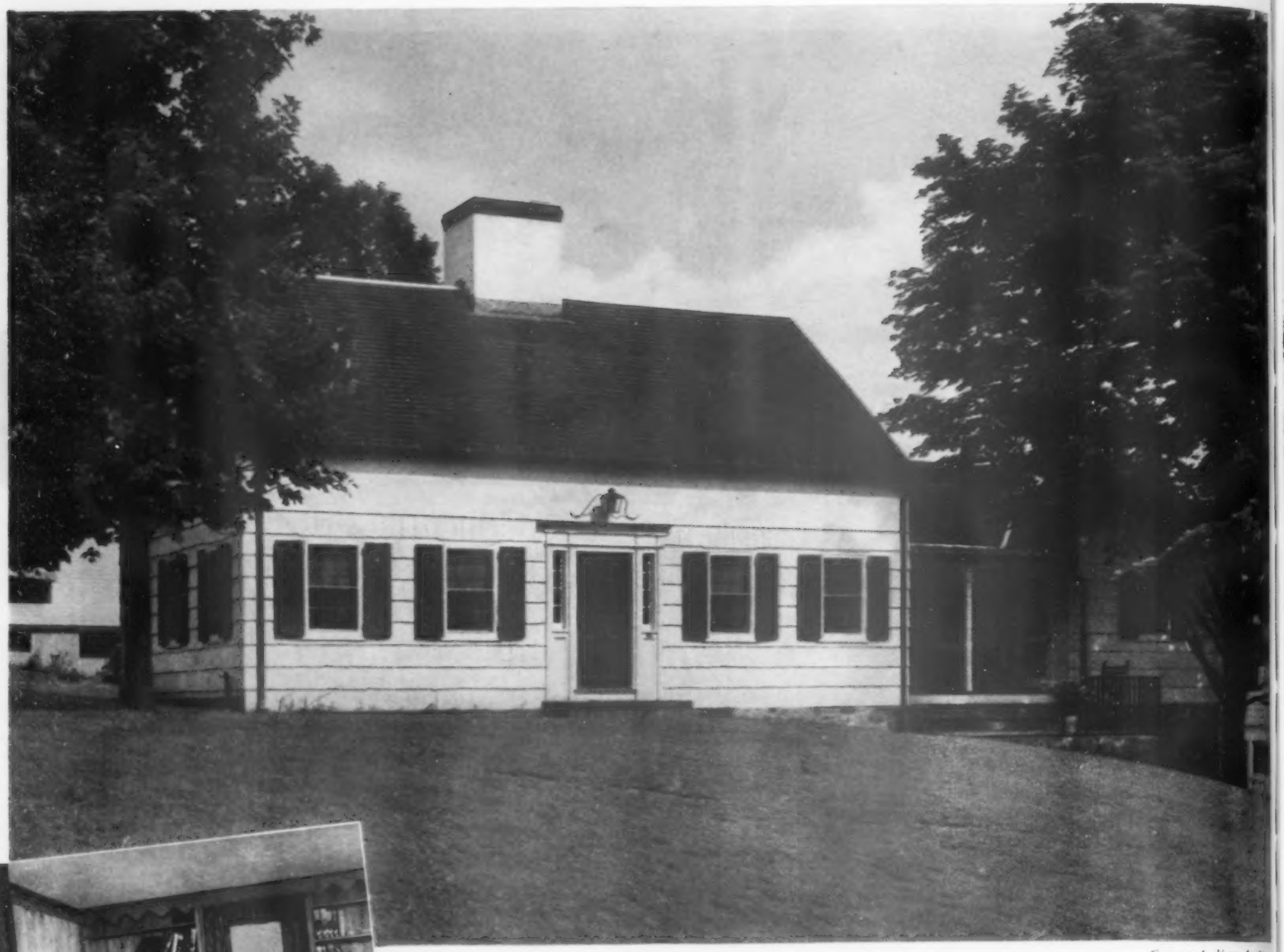
MASSACHUSETTS: Stoneham

Home of Mrs. Harriet F. Wood

DAVID J. ABRAHAMS
Architect

COST:
Approx. $7,400

THIS new, eight-room home illustrates the fine flavor of the New England Colonial style. A straightforward design, simple and direct in plan, it is economical of space and materials and its architectural details have richness and character. CONSTRUCTION DATA: The walls are of white clapboards and shingles, the garage front of flush boarding, the roof of asphalt shingles, the insulation of aluminum foil and mineral wool, and the wood frame windows are double hung. Excepting the black shutters, all trim is white; the brick chimney is white with a black border. The interior woodwork is light ivory, with the exception of the study which is in natural stained pine. The floors are oak.

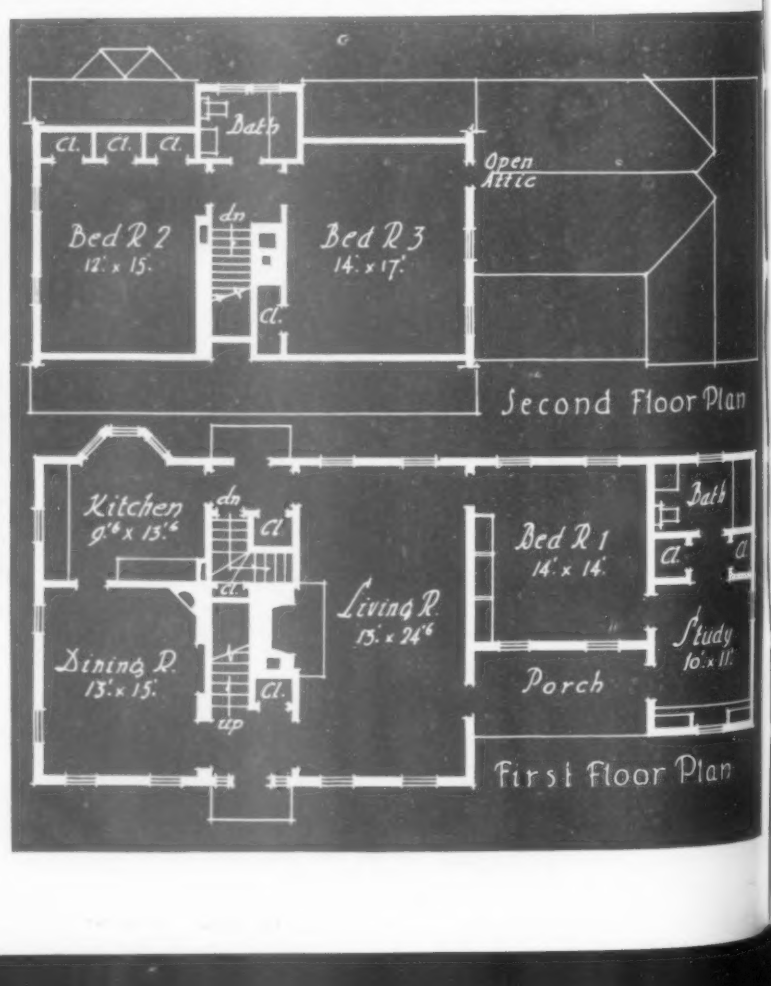


George A. Van Anda

CONNECTICUT: New Milford

Home of Mr. and Mrs. Gerald G. Marsh

HENRY P. STAATS
Architect



Good proportions, durable materials, a logical plan, and a restrained decorative treatment make this an outstanding small home. The two-story house and the one-story wing, which forms a private bedroom, study, or office unit, have a sturdy dignity and are built along horizontal lines which are accented by the wide entrance door and sidelights, and the evenly spaced windows and paneled shutters. Skillful location on a sloping lot afforded room for a two-car garage and reduced excavation costs. CONSTRUCTION DATA: Exterior walls: hand-split shingles. Insulation: quilt strips nailed between studs on side walls, 4-inch mineral wool over second-floor ceiling. Roof: pre-dipt shingles. Foundation: poured cement. Windows and doors: stock. Interior walls: rock lath and plaster finish. Ceilings: wire lath and plaster. Floors: narrow-width oak, and linoleum in bathroom and kitchen. Trim: stock. Dining room and study: knotty pine paneling. Kitchen: steel cabinets. Heating: oil burner. Hot water: electric. Cost: approx. $10,000.

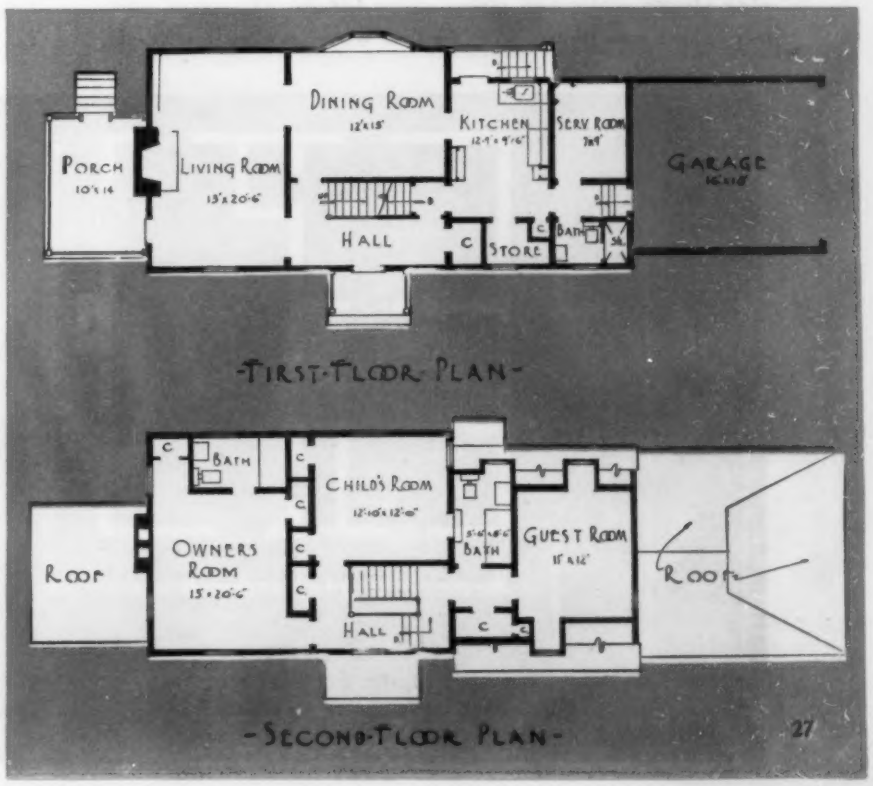
H. Bagby

VIRGINIA: Richmond

Home of Mr. and Mrs. Gilbert Lewis

C. W. HUFF, JR., *Architect*

A DOWNHILL ledge forms the site of this home, requiring a long, narrow house approximately 75 feet long by 22 feet wide. By arranging the living quarters, the kitchen and guest wing, and the garage in three units with varying roof levels, the architect avoided a long, monotonous appearance and created a varied and interesting design. The slope of the roofs, the cornices, entrance doorway, windows, and beaded siding were studied from Williamsburg, Virginia, precedents. CONSTRUCTION DATA: Exterior walls: white weatherboard over storm sheathing. Insulation: felt on side walls, rock wool over the ceiling of the second floor. Roof: blue-black slates. Foundations: red brick and concrete. Windows and doors: paneled and painted bottle green. Heating: oil burner; hot water system. Attic: storage space Cost: approximately $10,000.



WHAT DOES AN ARCHITECT DO?

SIDNEY WAHL LITTLE, *Architect*

ALL OVER the country timbers and roofing, plaster and brick are piled in warehouses waiting for the ring of hammers. The government is aiding greatly the prospective small-house owner toward the culmination of this American urge to build and the new F.H.A. promises to bring the security and pleasure of home ownership to numbers who had never before dreamed such ownership possible.

For many of the contemplated new homes there will be no architect. Their construction will progress from plans hastily adapted from many varied sources. There will, however, be many more who will choose to have professional guidance and who will do so because they know the highly trained professional specialist can more than save the owner the amount of his fee on *even a very modest dwelling.*

There are many architects, and excellent ones, who will undertake a small house with the same eager interest as he would have

[*Please turn to page 74*]

Berton Crandall

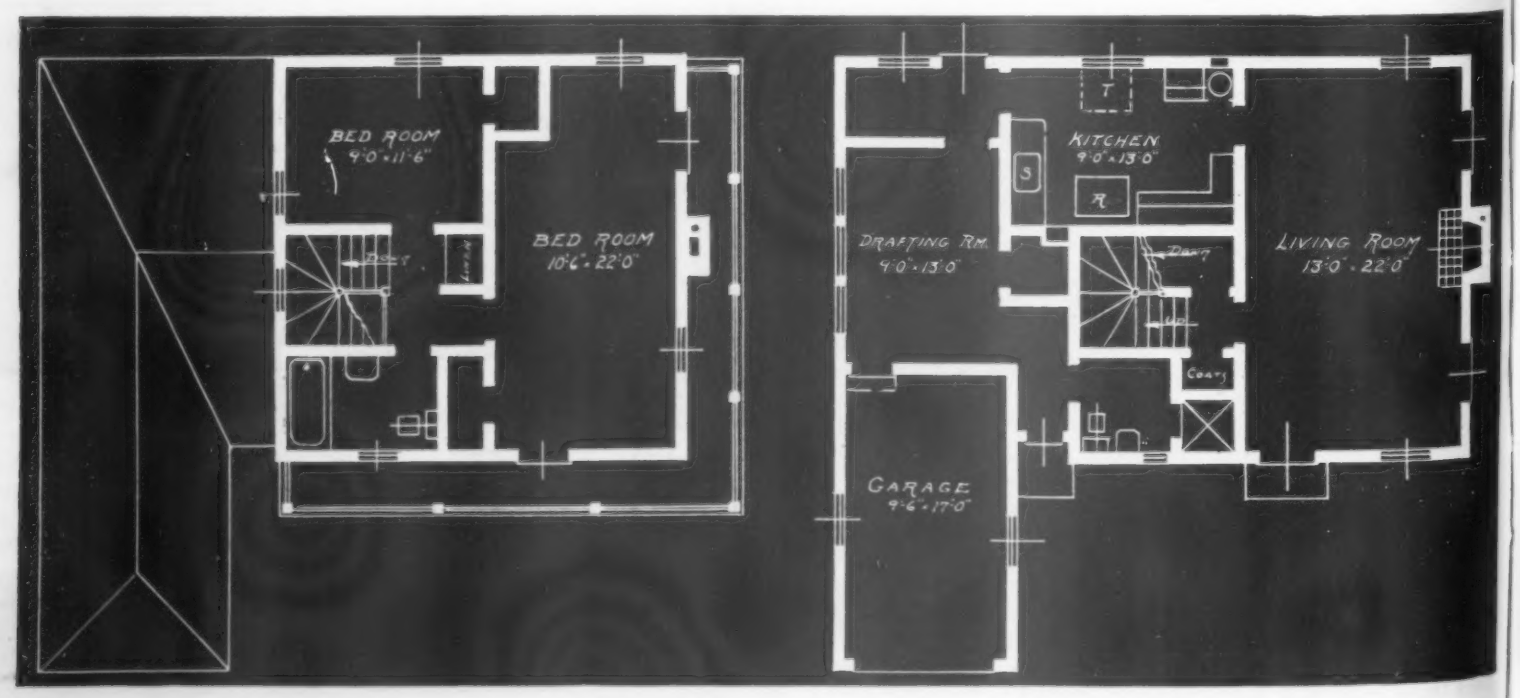
CALIFORNIA: Palo Alto

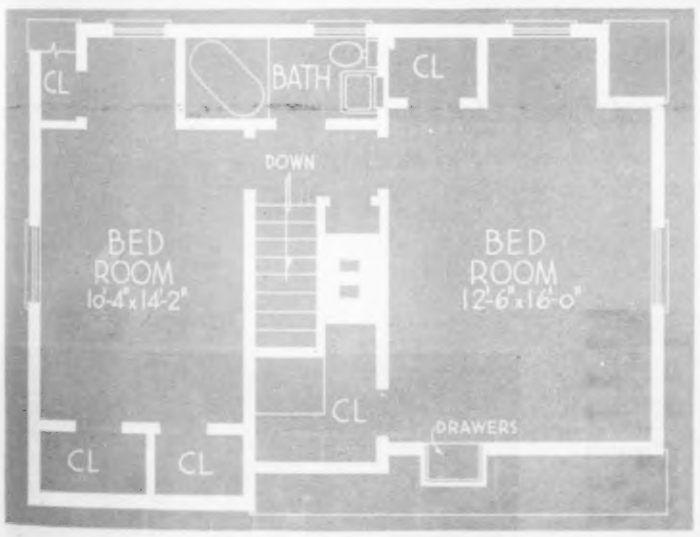
Home of Mrs. William A. Stedman

MORGAN STEDMAN, *Architect*

Old brick paving outside the living room blends with the pink stucco walls and mossy green blinds. The great oak tree, six room house, and garden walls are well related

GARDEN and house are happily related in this wholly delightful home by a second-story balcony, large, louvred windows and doors, and an open, brick terrace. The corner location of the house provides the maximum garden area possible on the lot. CONSTRUCTION DATA: Exterior walls: Western frame construction sheathed diagonally and stuccoed. Over textured white cement, a brush coat of white cement and salmon red color forms a light, transparent finish. Roof: dark red tile, irregular in tone, irregularly laid. Windows and doors: white, wood frames hung with fixed slat shutters painted a soft green. Dutch entrance door. Trim: iron balcony rail painted white. Balcony timbers rough sawn and whitened with lime and cement. Floors: two-inch dark stained oak used throughout the house. Heating: gas heater and gas water heater in the ten-foot by ten-foot basement.





NEW JERSEY: Short Hills

The Home of Mr. R. De Villers Seymour

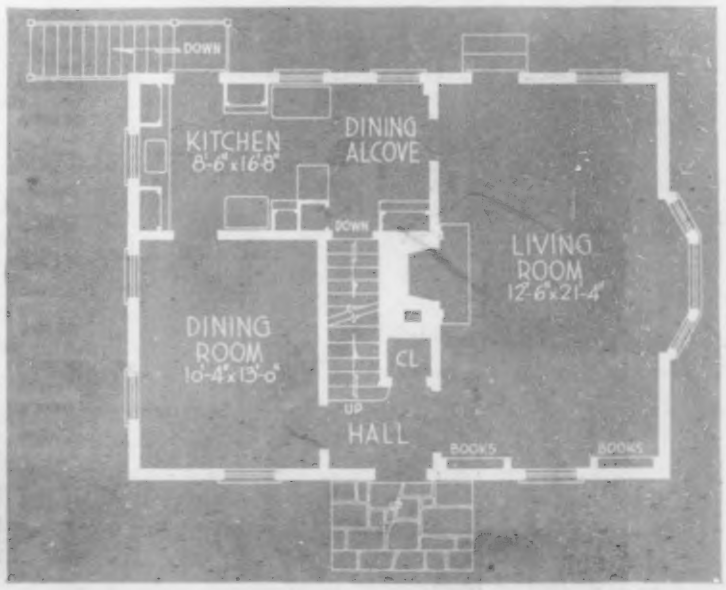
DAVID LUDLOW, *Architect*

Although low in appearance, simulating a Cape Cod bungalow, this house has two large, airy bedrooms on the second floor

COST:

Approximately

$5,000



TASTE and ingenuity are evident in this cheerful little home. It has nice form and detail, and its rectangular plan dexterously provides generous living, dining, and sleeping rooms and storage space. CONSTRUCTION DATA: Walls: white shingles. Roof: brown shingles. Insulation: 4-inch rock wool in walls and second-floor ceilings. Floors: red oak and linoleum. Winter air conditioning. Built-in features.

Gene Logan

NEW YORK: Syracuse

Home of Mr. and Mrs. W. A. Sleght

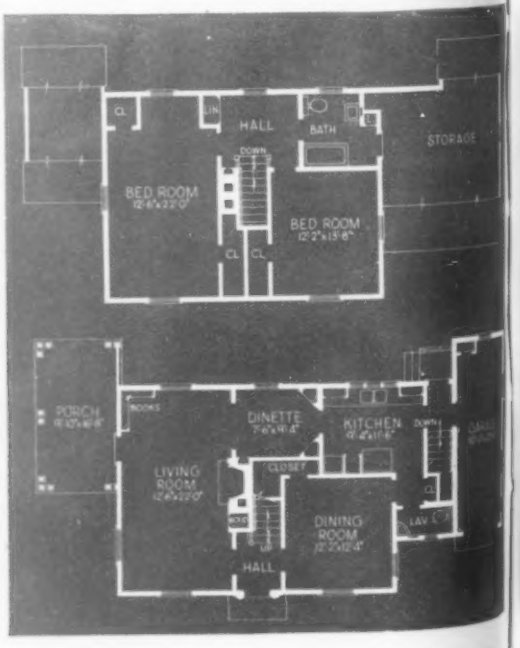
WILLARD B. SMITH, JR., *Architect*

CONSTRUCTION DATA: Shingles and shutters, the familiar characteristics of Colonial houses, are an important factor in their unfailing charm. Dark shingles are used on the roof here, white ones on the walls, while the shutters are green and the trim, the wrought-iron second story grilles, and the wide, double hung windows are painted white.

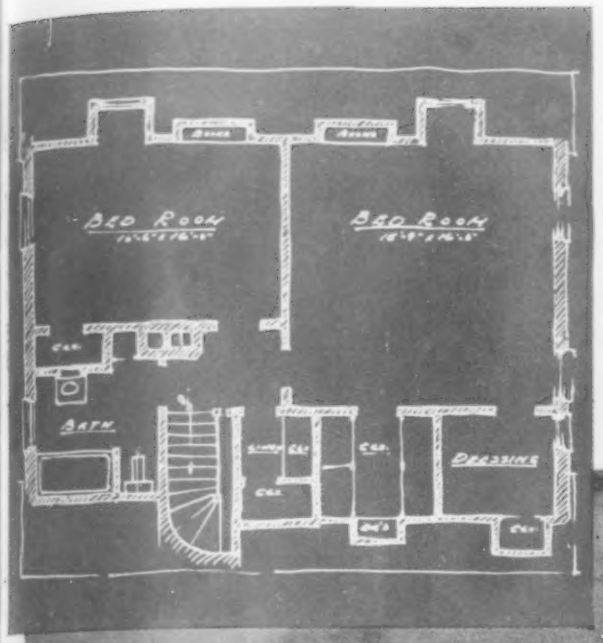
• • •

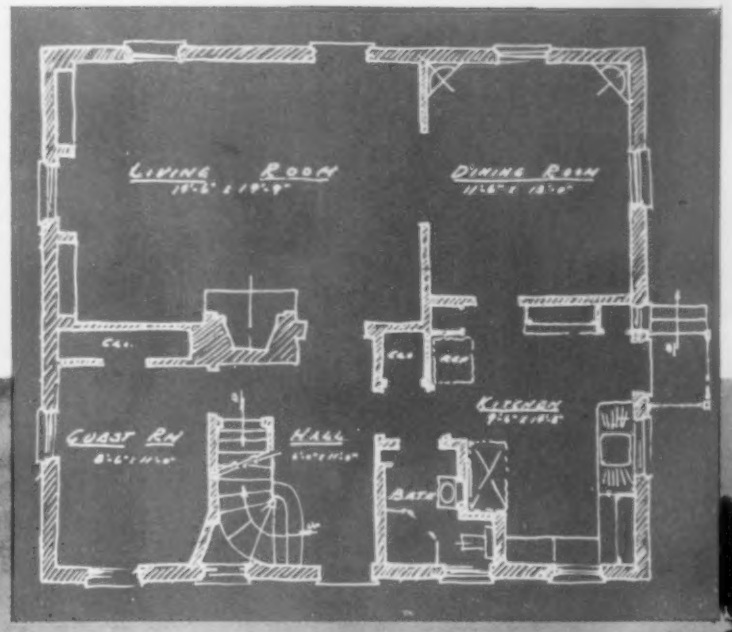
When I was a very small child I wrote in a diary, "I want a little white house with green blinds and red geraniums; it must be clean." When most children were wheeling their dolls around I was building a house. Often it was out by the woodpile where I would dig a cellar and gather stones for a wall. I never progressed further than that and some of the finished houses I planned would have been startling. The hard maple floors, scrubbed white, which I fancied after visiting old aunts in New England, would have been somewhat incongruous in the same

[*Please turn to page 69*]

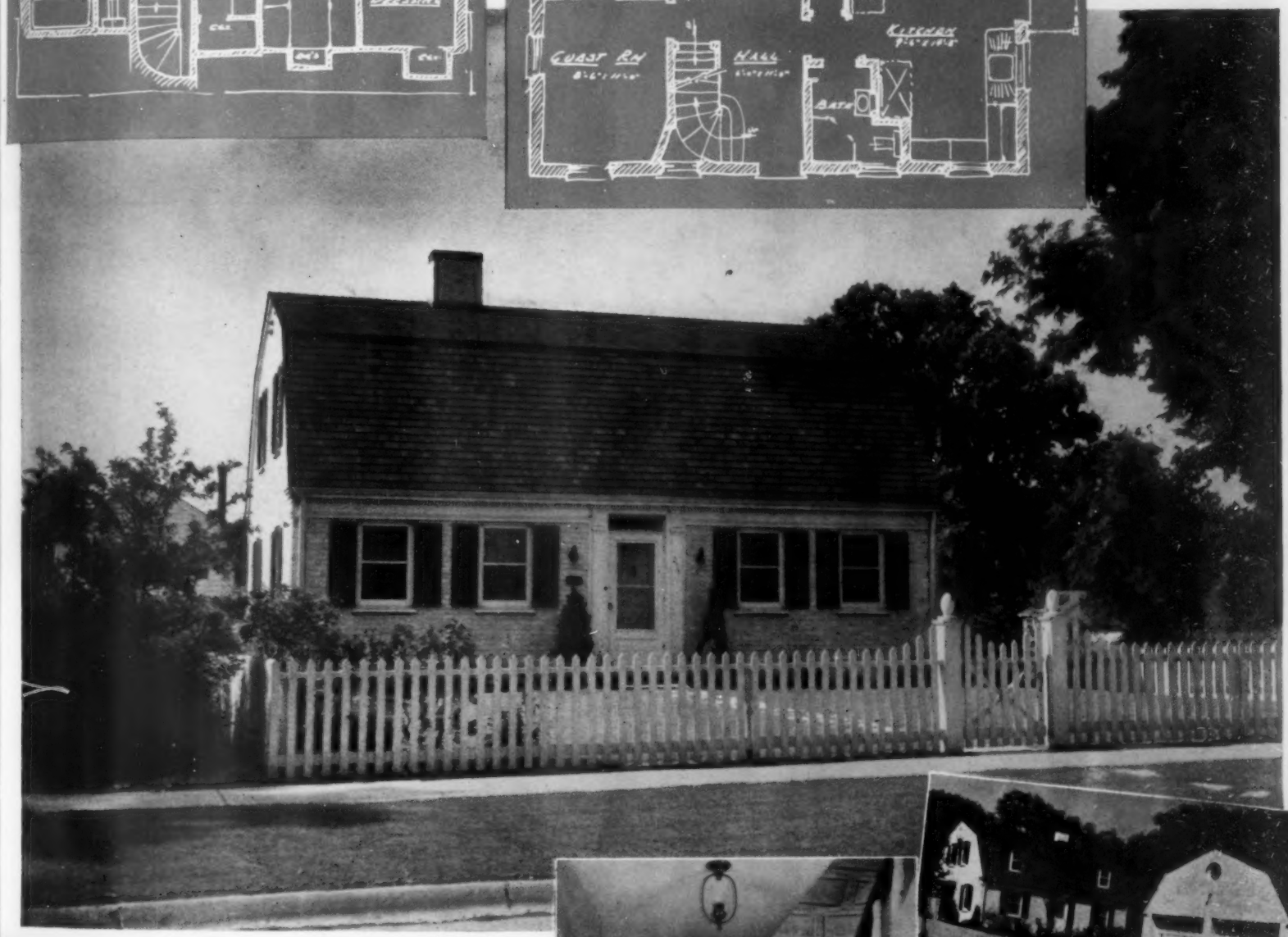


ILLINOIS: Waukegan





EKSTRAND & SCHAD
Architects



Bert L. Johnson

Home of Dr. and Mrs. L. E. Bovik

CONSTRUCTION DATA: Walls: brick veneer. Insulation: rock wool in walls and second floor ceiling. Roof: wood shingles. Windows: wood, double hung. Colors: walls, white; roof, green; trim, white; blinds, green. Heating: oil, air conditioning. Cost: approximately $9,000. Cubage: 22,000 cubic feet at 42 cents a foot.

• • •

Outwardly designed as an authentic replica of the Old Early American homes on "The Cape," this home preserves that comfortable squat outline so characteristic of the simple structures of an earlier age. It differs in materials, however, and in accommodations and plan. While it maintains the strength, dignity, and hardy virtues of tradition, it possesses modern virtues—an increased number of rooms, more windows, higher ceilings, more comfortable stairs are noted. Whether the first view of the

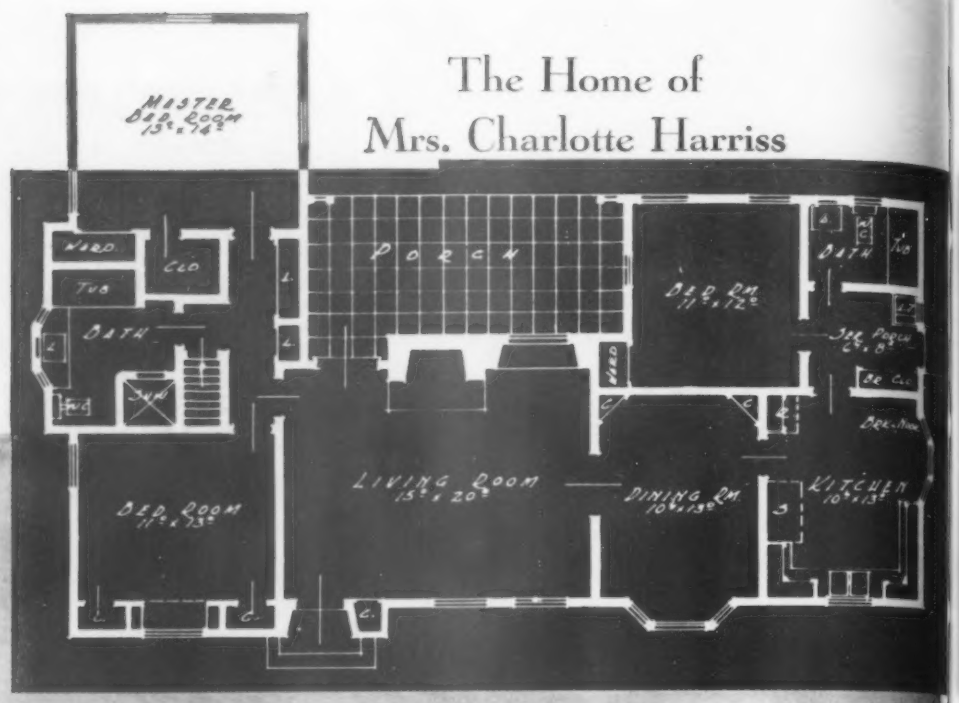
[*Please turn to page 57*]

Above: A white picket fence and flowering shrubs screen the rear flagged terrace from the street

Left: The stair is an authentic Colonial design with widely spaced posts. The door is admirable

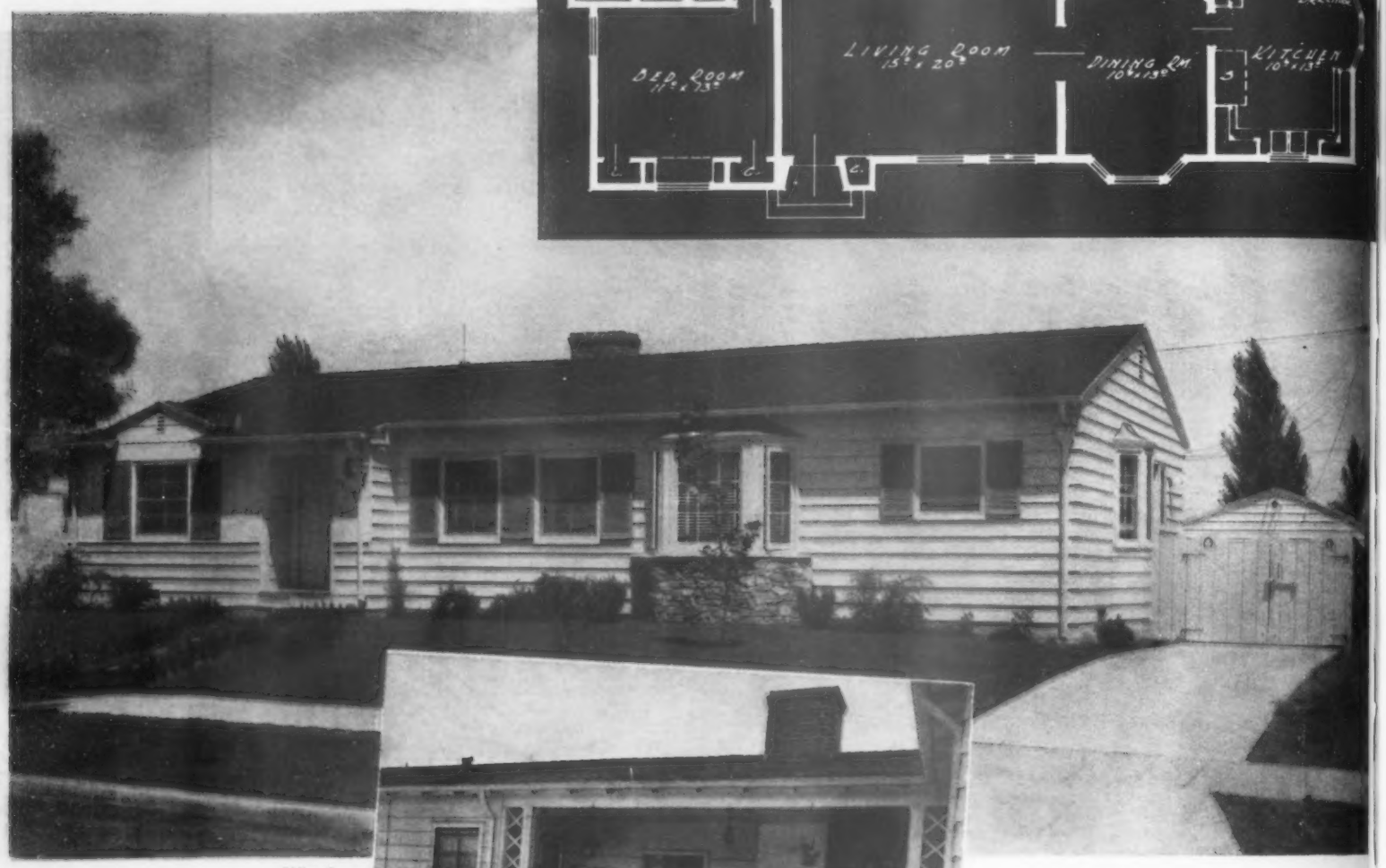
CALIFORNIA: North Hollywood

The Home of Mrs. Charlotte Harriss



COST: Approximately $6,200

LEO F. BACHMAN
Architect



Miles Berne

CONSTRUCTION DATA: Walls: 1 x 10-inch pine boards laid horizontally and vertically. Roof: shingle. Foundations: concrete. Flagstone veneer base under dining room bay. Trim: white, dark shutters. Windows: wide, double hung.

Spaciousness is not a usual attribute of the small house, but this low, rambling home occupying 1,552 square feet has been so well apportioned that it is roomy and comfortable. It includes two bedrooms of sizable dimensions, a combination study and bedroom, two baths, living room, dining room, kitchen, and a rear outdoor living room which is covered by the roof of the house and partly enclosed by a low, brick wall. The driveway to the garage is partly enclosed by a vertical board fence

[*Please turn to page 56*]

LIVING ROOM or CORRIDOR?

WILLIAM E. WILLNER

IT DEPENDS upon the width! When Edward Bok set out to popularize big living rooms, he was not urging that all American houses be designed with a rubber stamp, but was simply recommending what most architects recommend: that one room in the house should be larger and more important than the rest. It is one of the accidents of history that the famous editor should have suggested as the easiest way to get a big living room the knocking out of the partition between the sitting room and the parlor, and that the long, narrow shape which resulted should have been taken as a model by our fad-dominated builders. It is not an accident, however, that this standardized living room should have brought more standardization in its train, and eventually set foreigners to exclaiming over the strange sort of individual-

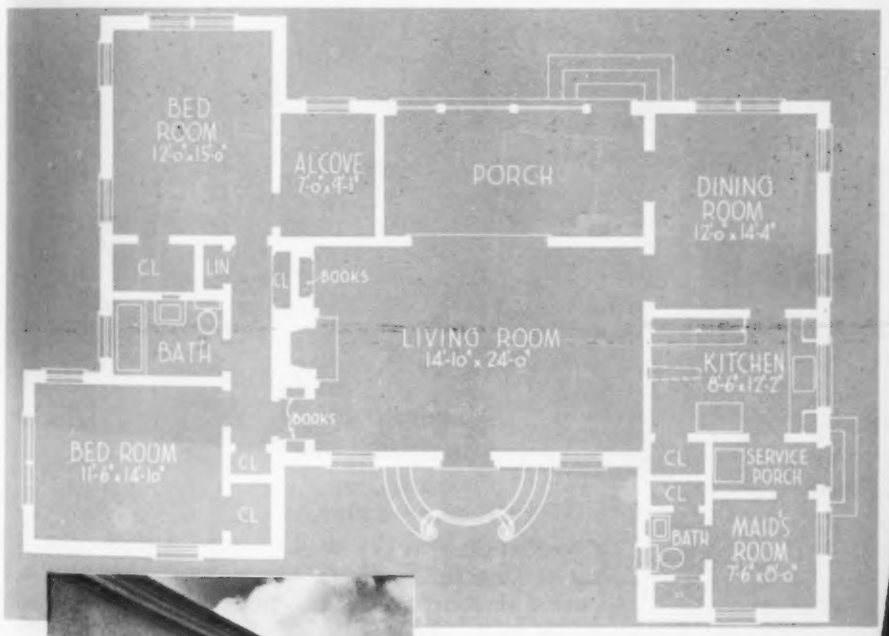
[*Please turn to page 72*]

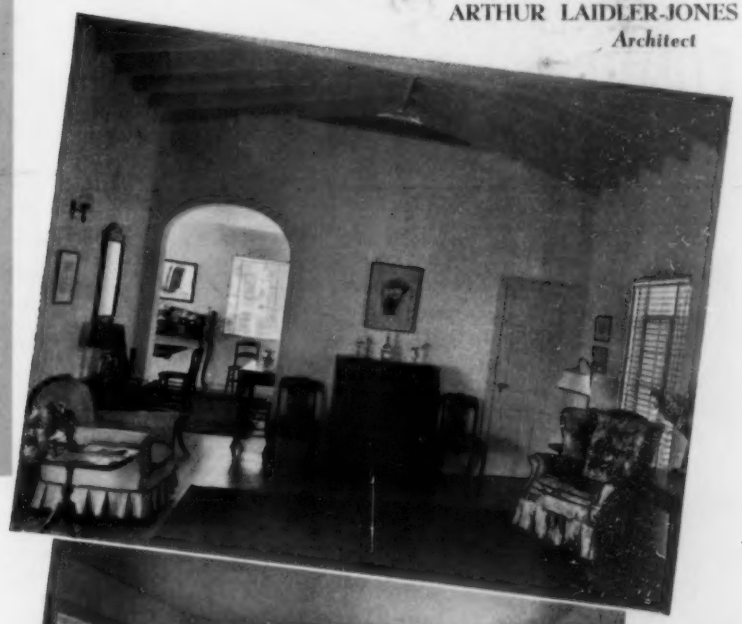
Samuel H. Gottscho

FLORIDA: Coral Gables

Home of Mr. and Mrs. R. E. Rutledge

ARTHUR LAIDLER-JONES
Architect



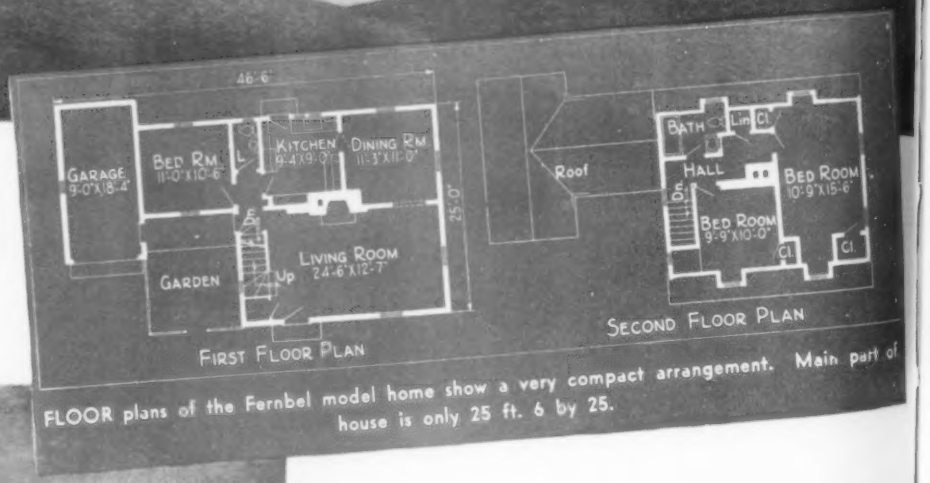


ALL white, in the style developed in Florida and Bermuda, this sunny home is on one floor only. Entrance is into the living room, in the center of the house, by an attractively railed porch. An enclosed porch opens off the opposite side, while a bedroom wing and service wing flank the ends. Wide windows open all around the house giving cross ventilation. CONSTRUCTION DATA: Exterior walls: 4-inch high concrete blocks, whitened with waterproof paint. Interior walls: furred and plastered. Roof: white shingle tiles. Porch floor: native coral stone. Windows: casement. Hot water: solar heater.

F. S. Lincoln

CONNECTICUT: West Hartford

WALTER CRABTREE, JR., *Arch't* WATKINS BROS., *Decorators*
WALLACE B. GOODWIN CO., *Builders*

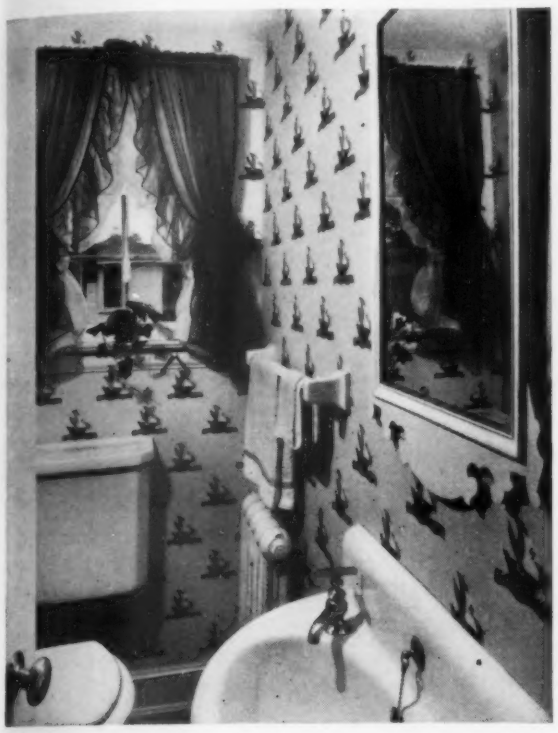


FLOOR plans of the Fernbel model home show a very compact arrangement. Main part of house is only 25 ft. 6 by 25.

CONSTRUCTION DATA: Walls: white shingles, dormers of flush siding. Roof: shingles. Trim: white; dark, louvred shutters on windows and front door. Windows: double hung. Chimney: brick, painted white with dark coping. Overhead garage door.

Ingeniously reduced to a diminutive scale, the ever-popular Dutch Colonial style gives this house distinction. The gambrel roof affords better ceiling heights upstairs and lends attractive interest to the frame structure. Small houses need not look like so many boxes when, by a little variety of shape, and by one or two well-designed features such as this first-floor bedroom wing and porch, garage, and enclosing garden, they can have individuality and appeal. There are only six rooms and a bath and ground-floor lavatory in the house, but they are planned for smoothly functioning living arrangements. The downstairs bedroom wing is a particularly helpful scheme, for, with the lavatory, it can be used as a maid's room, as guest quarters, as a boy's dormitory independent of the rest of the house, or as a study or library. The living room, spread across the front, is ample for general quarters, and the adjacent dining room is complete for all dining purposes. The kitchen is strategically located at the rear with immediate access to all

Ready for gracious but informal living, the downstairs is furnished in sturdy maple with chintz and homespun for cheerful color contrasts. Smart ideas like the narrow arched shelves next to the living room fireplace add architectural interest



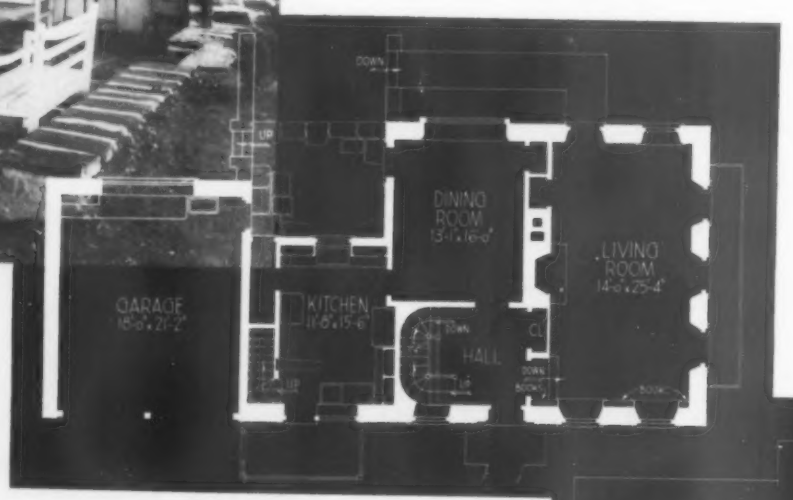
other rooms. These rooms have cross ventilation and so have the bedrooms upstairs.

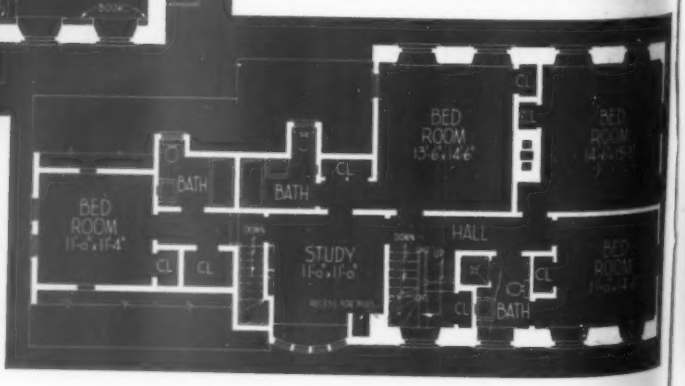
One way to make a smallish house larger is to keep all the rooms on one floor in one color scheme. It need not be in the least monotonous. All the furniture on this first floor is maple and the colors have been selected accordingly. The living room walls are papered in a yellow and white plaid, effective with the white wood-siding fireplace wall. Brown serves for the textured rug and as the dominating color of the sofa which has yellow and brown cushions. Draperies and a wing chair are done in chintz with a blue background and a pattern in yellow, brown, and a coral tone which is repeated in lamps and vases.

The dining room repeats these colors in a different way: white paper with a blue motif, draperies of yellow homespun, a plaid rug in all these colors, and blue side chairs as a contrast to the maple host chairs. Upstairs the colors change into dusty rose and soft green in the mahogany-furnished owner's bedroom. Eggshell is the third color. Green, henna, and copper make an interesting child's room with its maple and pine furniture; the spool bed and wheel mirror appeal to a child's imagination.

Philip B. Wallace

For outdoor dining convenience, the rear terrace is reached by kitchen and dining room. It is recessed, roofed, and stone-paved





THE fieldstone native to Pennsylvania is its most characteristic building material for small houses and is an especially satisfying one. It can be laid flat with plain, narrow joints, or on edge, in wide, white mortar as it is in this home in Wallingford, near Rose Valley, which is suburban to Philadelphia; it can be laid in regular lines, or irregularly as it so often was in the old farmhouses in the state, and it combines well with wood siding and other materials. Best of all it has tone and texture and richness, coupled with a reassuring effect of solidity and strength eminently suited to homes. In this house the architectural details of doors and windows are kept very simple so as not to detract from the decorative quality of the stone itself. The front and rear walls are entirely stone on the body of the house and white clapboard siding is used with stone on the sides and wing. The treatment of the front doorway indicates the farmhouse style of the house; merely a few flagstones and a step as an approach, with black wrought-iron fixtures, a settle, and a lamp post for ornament—and practical use as well. The front kitchen entrance is equally simple and the half-glazed door, the adjoining casement window, the old carriage lamp, the enclosing picket fence, and the bow window above, which lights the second story study, form a delightful wing.

W. POPE BARNEY, *Architect*

PENNSYLVANIA: Rose Valley

Home of Mr. and Mrs. Lester Haworth

There are an unusual number of windows providing light and air in the rooms; the dining room has a wide, casement sash window with a pleasant outlook over the rear grounds. The slope of the ground permits three adjoining glazed doors in the basement playroom under the living room. The garage holds two cars. While the first floor is limited to three rooms and the entrance hall, each room is more than average size. Upstairs there are four bedrooms, three baths, a study, and generous closets; the plan permits minimum waste hall space.

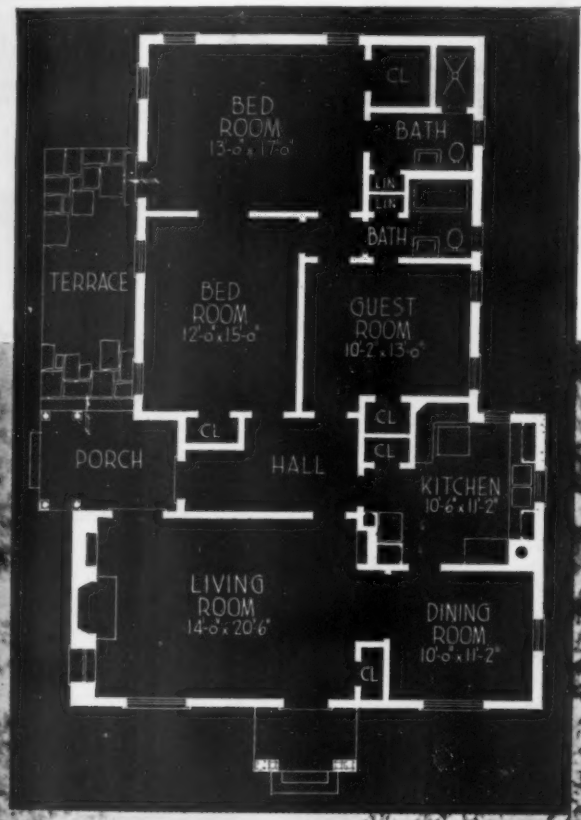
CONSTRUCTION DATA: Walls: local fieldstone, clapboard siding. Roof: shingles. Wood gutters in eaves of roof. Insulation: aluminum foil. Windows: casement and double hung. Trim: white. Stock: millwork. Sliding garage doors. Copper flashing and copper piping throughout. Interior: Floors: oak, random width plank in living room; brick, laid in sand in basement playroom. Finish: living room, kitchen, bathrooms painted; other rooms papered. Heating: hot air.

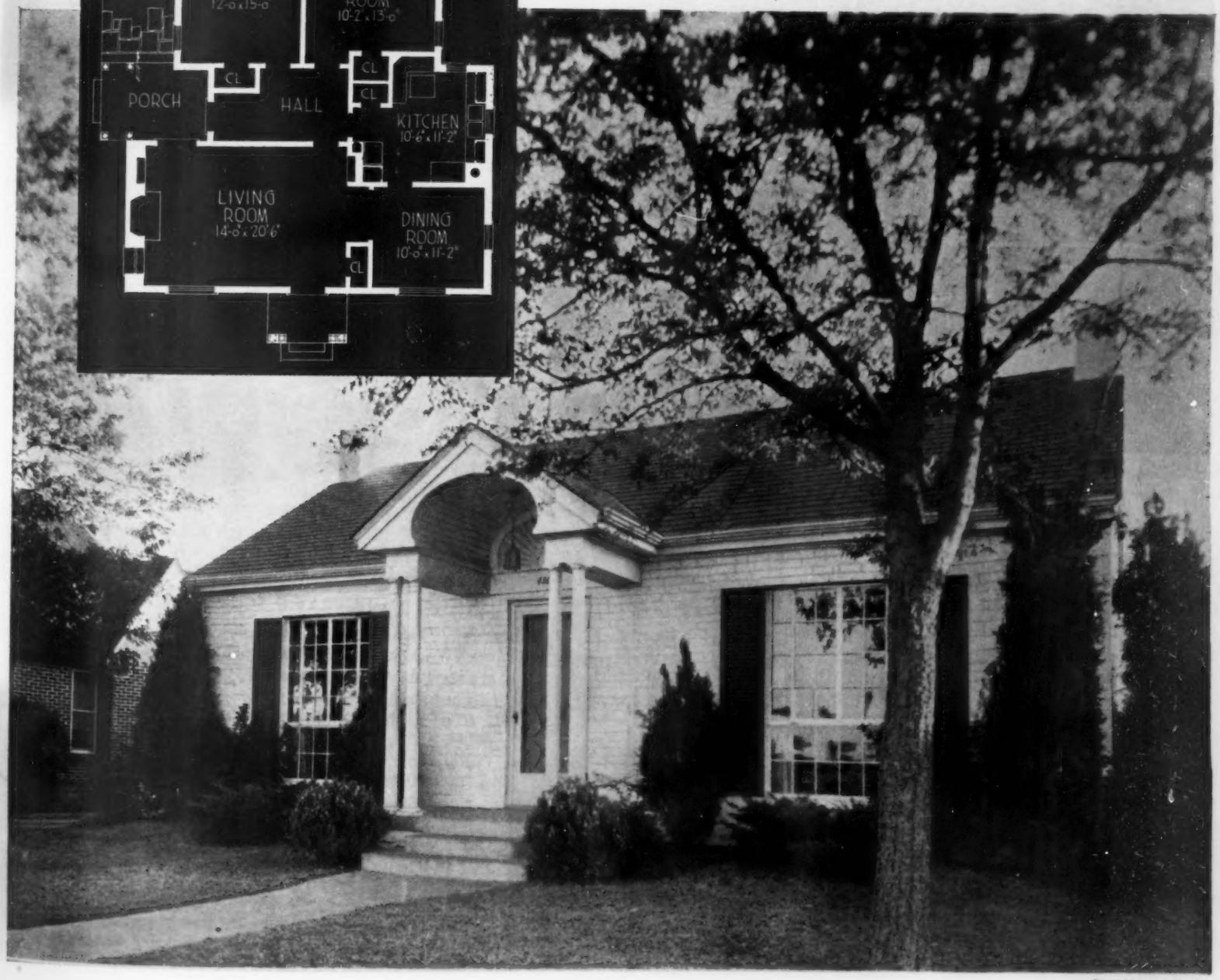
Clapboard siding, used on the gables and kitchen-garage wing, forms a stimulating variation in the house design

Home of Mr. and Mrs. B. M. Parker

TEXAS: Dallas

C. D. HUTSELL,
Architect



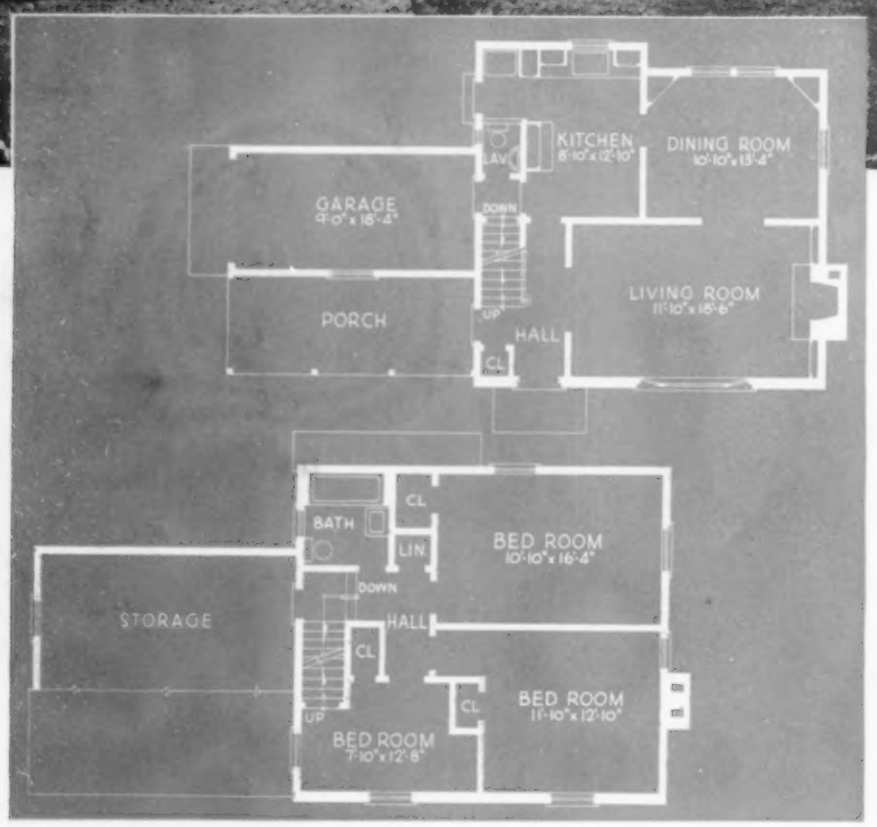


Roy Harper Studio

NEW JERSEY: Union

The Home of Mr. and Mrs. John Updegraph

McMURRAY & SCHMIDLIN
Architects



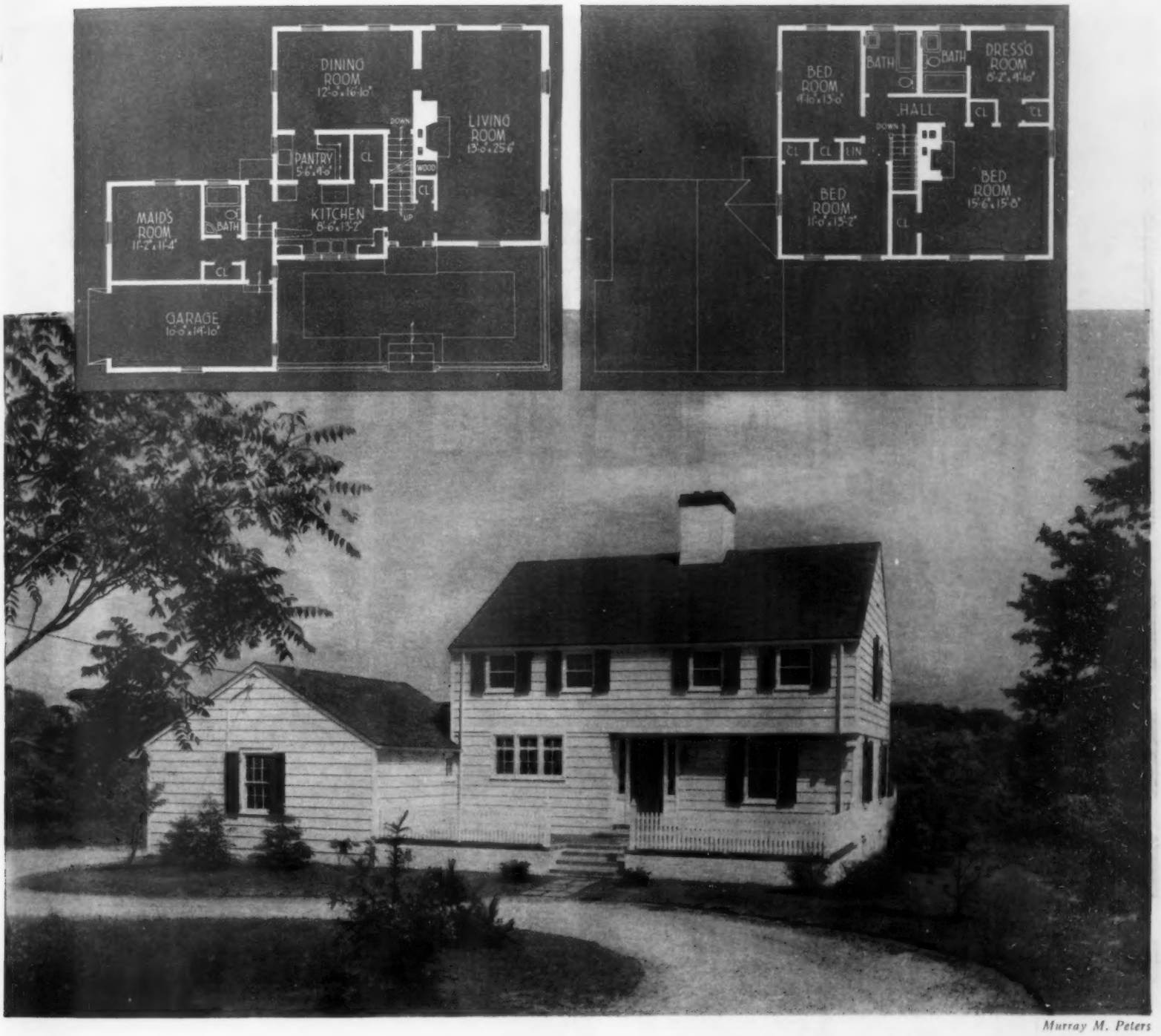
F. M. Demarest

Composite American Home Plan

Home of Mr. Charles J. Fritz

McMURRAY & SCHMIDLIN, *Architects*

WOOD and stone are combined pleasantly in this trim New Jersey home which was inspired from designs shown in "The American Home Book of House Plans." The overhang, an enlivening feature of the front, adds room to the second story which contains three bedrooms, two baths, and a sitting room. The first floor has a living and dining room, maid's room, bath, kitchen, lavatory. CONSTRUCTION DATA: Walls: Pennsylvania stone and shingle. Insulation: rock wool in walls and second-floor ceiling. Roof: black slate. Trim: white. Windows: double hung, picture window in living room, white and green shutters, aluminum screens. Floors: red oak. Heating: oil. Vacuum vapor system, recessed radiators. Radio outlets, electric stove, kitchen fan, mechanical refrigeration, circular staircase, asphalt-tiled basement recreation room so designed as to be unobstructed by floor supports.



Murray M. Peters

LONG ISLAND: Lawrence

ADAMS & PRENTICE, *Architects*

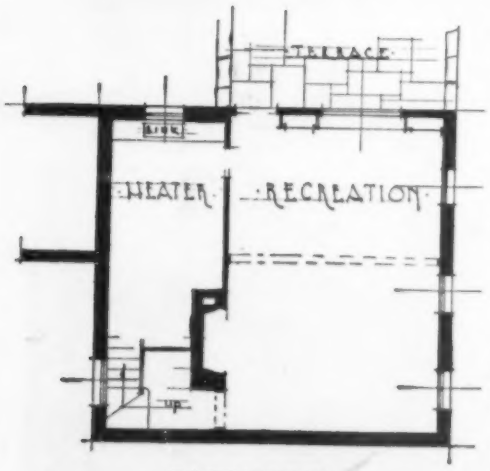
Home of Mr. and Mrs. James S. Dunston

THIS admirable scheme for a small house is well planned and unpretentious. Inside its rectangular form there are nicely proportioned rooms devised with exceptional regard for both the necessities and refinements of living; the rooms are easily related and, although the outside measurements of the house are only thirty-one by twenty-eight feet approximately (excluding the garage wing), the first-floor quarters and the bedrooms exceed the average by several comfortable feet in each direction. To achieve this, passage and hall were designed with the utmost compactness and a straight-run stairway was built between the walls. The living room occupies one half of the first floor and the dining room adjoins it overlooking the fine, rear view. A convenient small pantry has been managed and the kitchen connects with the garage and servant's wing. The second floor has two bathrooms, two ample bedrooms, and a master suite with a dressing room which could easily become a fourth bedroom. The most successful features of houses are often the result of some special building problem which, at first, seems ruinous to good design. An underground water condition on this site necessitated raising the house fairly high off the ground, and this was the inspiration for the raised turf terrace at front and rear which unites house, wing, and land.

CONSTRUCTION DATA: Walls: 24-inch shingles stained white. Roof: asphalt shingles, mottled gray. Insulation: 4-inch rock wool in second floor ceiling and in ceiling of garage wing. Fiber board on walls. Winter air conditioning. Heating: oil. Interior: Floors: red oak, linoleum. Finish: flush pine boarding in hall and on fireplace wall, knotty pine in dining room.

Wesley Bowman

CONNECTICUT: West Hartford



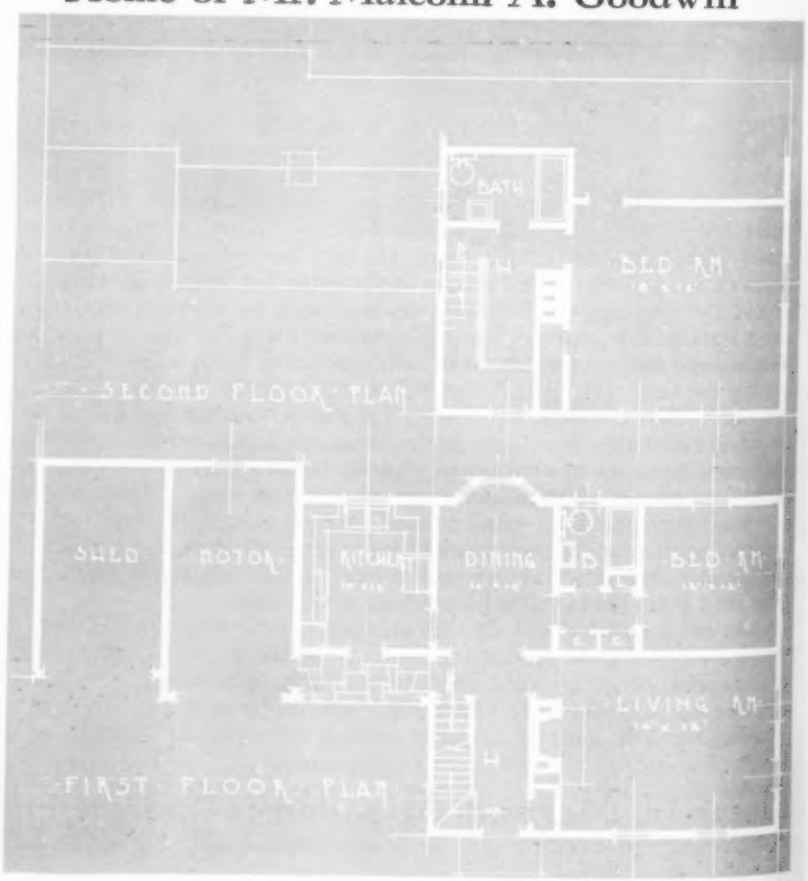
BASEMENT PLAN

MORE variations of color and design are possible in the small frame Colonial house than are generally appreciated; the original New England dwellings offer endless suggestion. Here, the old red siding, salt box type, with adjoining carriage sheds, has been adapted to modern requirements and forms a charming little house with imaginative details. The black and white painted chimney, arched door shutters, standing lamp post, tiny cupola, and recessed kitchen porch are some of the more outstanding instances.

CONSTRUCTION DATA: Walls: clapboard siding painted red. Roof: shingle. Trim: stock. Interior: Living room; paneled dado. Basement recreation room: pecky cypress walls, built-in cupboards, red painted floor, large studio window onto terrace. Floors: oak, random width, stained dark. Winter air conditioning. Water: artesian well. Cubage: 21,100 feet. Cost: approximately $9,500.

Designed by NORRIS F. PRENTICE
WALLACE B. GOODWIN CO., *Builders*

Home of Mr. Malcolm A. Goodwin



A Little House should take heed of Little Details!

ESTHER MELBOURNE KNOX

WHAT makes some houses just houses, instead of places in which to put down roots? Or, for that matter, what makes a person just another human, instead of an individual? Certainly money or size has nothing to do with it, in homes or individuals. It's *distinction*—a thing to be felt, of course, as well as defined. But, fortunately for those who seek to achieve it, it is rooted in a few solid, easily-grasped facts. Good taste is one of them; planning and proportion are others, but the most important of them all is attention to detail. That applies to a house or a person.

Nowhere is this more important than in the small house, the small Colonial in particular. Much good architectural brain-power has been focused during the last few years on the small house. How to pack into it, at a price, all the good features of the big house . . . how to eliminate the disadvantages of the small . . . how to give it a feeling of importance? These are some of the essential problems to be solved in small house design.

Mr. and Mrs. Courtney Dodge built a small Colonial house and made it a careful blend of the quaint old and the comfortable new, and most of it is simply careful, distinctive details. As you enter their hall, your eye is charmed instead of dismayed by the 4 by 8 foot measurements. One forgets measurements, because one looks at the unusual turn in the staircase, its low spindles and pretty paneling. The paper is sunny yellow, and one feels that the tiny hall is all light and space, not 4 by 8 feet.

All the floors in Mr. Dodge's house have a true Colonial distinction, due to their simple finish. They were not varnished or shellacked. They were scraped and given two thick coats of liquid wax, which gives them a soft, mellow glow. An occasional re-waxing keeps them in perfect condition.

The problem of getting a feeling of space and outlook into a 12 by 12 foot dining room was solved by the use of the large bow-window, for its wide sill and glass shelf make the garden a real part of the room—a delightful addition, even in winter! A corner cupboard breaks up the inevitable "boxy" effect because it makes the corner facing the hall door a point of focus. A dark green color scheme gives distinction above the chair rail of white molding with white painted plaster below it, adding freshness and variety to the room.

Cherry-red, gray, and white is an

[*Please turn to page 66*]

Wallace (*See page 36*)

Details like these make the difference between a banal little house and a distinguished one

Young & Phelps

Useful and decorative, this built-in telephone shelf is the solution for many cramped hallways. Curtis

The ever useful corner cupboard need not be elaborate, as this attractive one in the home of Mr. and Mrs. S. C. Smart, Winnetka, Ill., illustrates

Wesley Bowman

Authentically designed period doorways such as these (Regency, far left, and two Colonial) are available as stock doors at moderate prices. Curtis Company

ENTRANCE DETAILS:

This inviting entrance gate and doorway distinguish the Massachusetts house shown on Page 25

Berton Crandall

The Dutch door in the California house appearing on Page 28 has useful, decorative shutters

Elmer Astleford

Left: Admirable simplicity is depicted in this doorway of the home shown on Page 29. Center: Trellis and a scalloped frame are designed with unhackneyed style in the home of Mrs. W. C. Allee, Birmingham, Mich. Right: Sturdy, modern feeling characterizes Mrs. Donald Bay's doorway, also in Birmingham

Will your house be as WELL DESIGNED as your clothes?

IRENE McFAUL, *Architect*

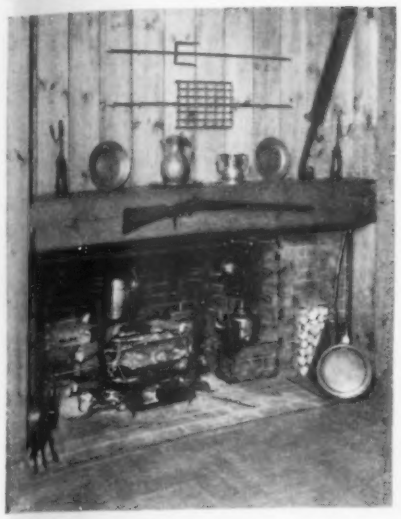
WHEN we say "house," we mean house. There has already been too much loose and sentimental conversation about HOMES in capital letters. A house is a structure which keeps out the weather and affords a little privacy for the intimacies of this life. A home is something that a clever woman can achieve in one furnished room. It is that unmistakable atmosphere which goes with her to whatever collection of rooms she may be occupying at the moment. The house is merely the necessary background for this atmosphere.

If you are one of the lucky few who can have the background especially designed, who can build a house just as you want it, naturally you have a head start. Or have you? How many of your friends have built houses that turned out to be just more of the same that you can find on any street in any town in the land?

In the past twenty-five years, we have become very wise about many things. We have been taught how to look smart on nothing a

[Please turn to page 67]

FIREPLACES:



A weathered timber mantel and open spit fireplace. W. H. Jackson

Fireplaces can be designed in many more interesting forms than the usual examples we see. Some of the possibilities are shown on this page. Various materials such as slate, glass, tiles, and metals offer excellent adaptability for new forms, and wood and brick are capable of diverse treatments. When closets for wood storage and shelves for books and decorations are included, the interest and usefulness of the fireplace is increased as well as its capabilities for decoration. The infinite woods obtainable in smooth and knotty pine, redwood, pecky cypress, wood veneers, and numerous other types can be adapted to paneling and flush boarding in natural or painted finishes.

Dana Somes, Architect

A double-door china closet over the hearth takes the place of a mantel in this white paneled New England room. The face of the closet doors is paneled like adjoining walls

Walter B. Kirby, Architect

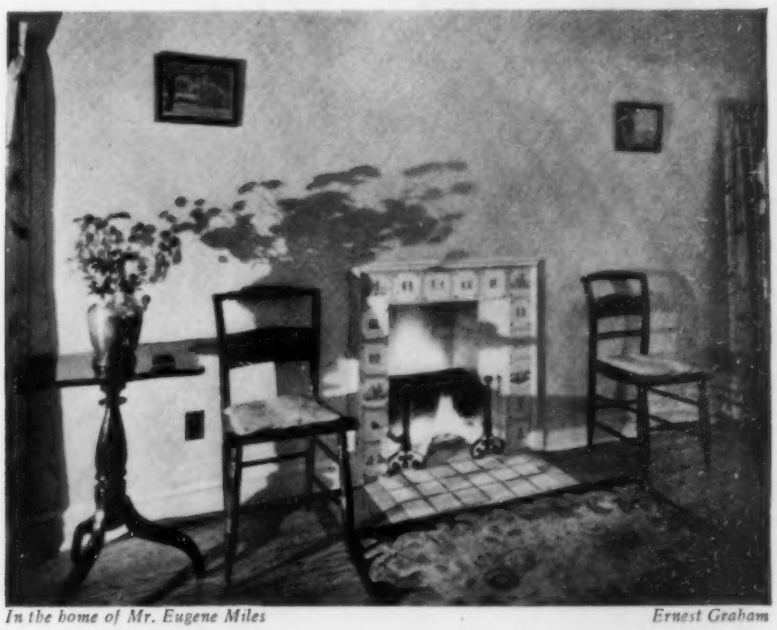
Some of the easy, informal charm of Colonial interiors is due to such practical, pleasant features as these extra shelves and closets, mantel ornaments, and H and L hinges

In the home of Mr. Eugene Miles *Ernest Graham*

This recessed brick fireplace, strikingly interesting in its design, provides space next to the hearth for equipment. The corbeled smoke chamber is thoroughly practical

In the home of Mr. and Mrs. W. A. Sleght *(See page 30)* *Gene Logan*

A painted fireplace which combines paneling and flush siding. The clock, portrait, and candlesticks have been effectively arranged about the unsymmetrical wood fireplace mantel



In the home of Mr. Eugene Miles *Ernest Graham*

A dramatically simple treatment for a bedroom, this fireplace utilizes clay tiles with sparkling, fresh colors and varied designs. A wood moulding frames them agreeably

In the home of Mr. J. Courtney Dodge (See page 41)

Built-in closets and wide dormers are invaluable in this bedroom

Mrs. Charlotte Harriss (See page 32) *Miles Berne*

New designs revitalize the ever useful dining room corner cupboard
Below: This treatment avoids the monotony of a straight stairway

In the home of Mr. J. Courtney Dodge

Don't Neglect the Passageways

Emelie Danielson

Both wide and handsome is this well-designed staircase and hallway

WILLIAM E. WILLNER

THE difference between a good small house and a bad one is often nothing more than a difference in the design of the passageways. Particularly has this been true since Colonial architecture became the vogue and the cottage, like the mansion, decided to have a hall in the middle. In too many of these formal small houses there is an unresolved conflict between the desire to save space and the desire to impress the stranger, the conflict being apparent at the foot of the stairs.

If, as some say, the American woman's posture is not all that it might be, who knows whether she is not suffering from newel-post phobia, the fear of tripping on the bottom step when she opens the door to visitors? In some houses there is a real danger that the too-precipitate caller may land in her lap, instead of pausing, as he should, to admire the pretty staircase. The hostess may take comfort in the reflection that her neighbors run the same risk, and that

[Please turn to page 70]

In the home of Mrs. William A. Stedman *Berton Cranda*

Shuttered doors afford ventilation and privacy to the interior stair

Story and Sketches
by
GRETCHEN
HARSHBARGER

The Garden's the Place for all Kinds of Parties!

When gardens are in their prime, there is a normal and overwhelming urge to share their beauty with others. There is quite a bit of ego mixed up in the desire, too, for we're all human and like to show off our creations. We may start the season quite calmly, convinced that this year we shall enjoy the garden in serene solitude and contemplation. Why let strangers share these private pleasures? . . . But along will come a spring day with daffodils tossing among bluebells, and we waver. We have absorbed until our senses are at the bursting point. It's too much. We must have help. After all, it's a silly notion, this one of solitude. Come and see! Come and see!

Our mothers presided over the coffee

This urge for garden hospitality can be turned into frankly practical channels. Why not let it solve your summer entertainment problems? There are the lawn, the pool, the flower beds in all their glory, crying to be enjoyed. And there is your "obligation" list growing longer week by week. The two were destined for each other. It remains only to fit the perfect cure—that is, party scheme—to any specific problem list of guests.

Mornings are the exultant hours of the garden. Before breakfast, when the dew still clings to the grass blades, everything is pristinely fresh and radiant. The sun is up, and all the daisy faces are reaching toward it. The nicest time of day, surely, for even our own spirits are exuberant.

But how many people ever gave a party at this most perfect time of day? Or even thought of it—until one morning last spring? As I looked over my dewy iris, the billowing clouds of white daisies, and lower masses of pink verbena, I could stand it no longer. Something would have to be done about these elegant mornings. I felt that I simply must share this elation with lots of people. It might rain any minute and ruin the picture. Let's have a party tomorrow!

My list of "obligated-to-for-tea" was long. Did I dare have a tea-party in the morning? A few trusted friends thought the idea over seriously and reported that while it was slightly mad, it was marvelous, and please, they would like to be in on it. If we all worked hard it could, in all probability, be managed by day-after-tomorrow. I would prepare the garden, while the other girls bore the responsibility of the guest list and food. It would be a "coffee party" at 9:00 A. M., early enough to catch the flavor of morning, but late enough so that our children would be in school.

It worked! Though our husbands had relayed dismal reports from the barometer, the morning dawned clear. The flowers felt their importance and many that shouldn't have opened for another week burst from their buds in response to the excitement. It was even better than we had anticipated.

Dressed in simple sports frocks and posed against a long border of iris, we greeted our guests on the front lawn. Assistant hostesses, chosen from among our best friends, were waiting at the end of the line to give directions for reaching the various interesting parts of the garden. The serving table was set in the open, under spreading lush-leaved trees. There our mothers, and friends whom we wished particularly to honor, presided over the coffee and coffee cake. There were many comfortable garden chairs placed in groups to tempt people into staying all morning. And a gracious musical neighbor, whose windows opened onto our garden, played special music for us on his piano

Practical details about that party might help you solve a similar problem. There were ten participating hostesses, sharing the expenses and responsibilities equally. None of us could have afforded to entertain the same number of people single handed. This way we had superior help in the kitchen, excellent simple food, and an extensive guest list, all for a very small sum apiece. Since the affair was early in the day, both hostesses and guests could dress simply, which seemed to please everyone. Neighbors make excellent assistant hostesses, for they are familiar with your garden. They deserve some special courtesy, for your social effort is upsetting the life of the

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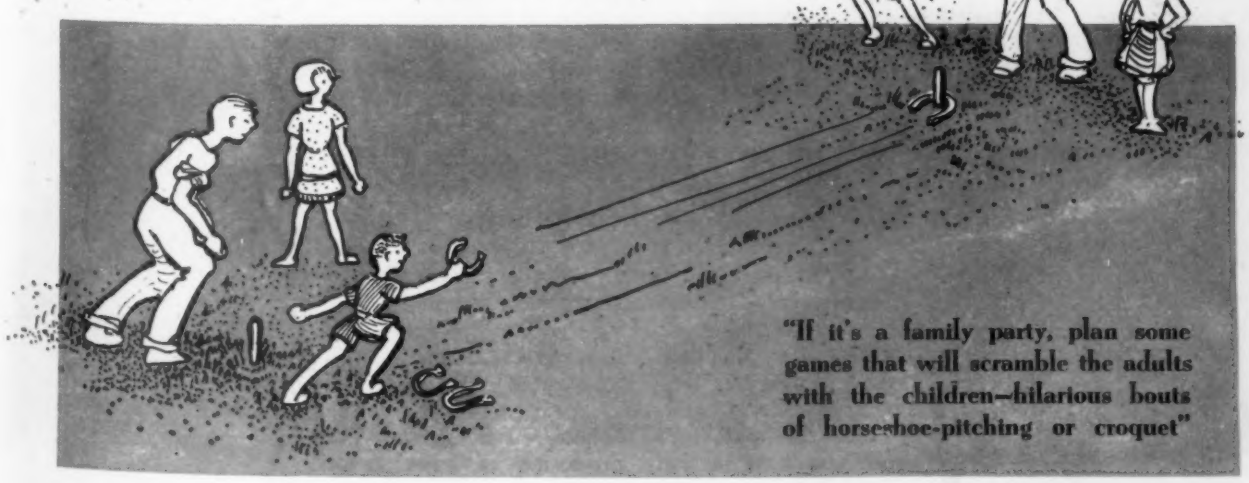


"If it's a family party, plan some games that will scramble the adults with the children—hilarious bouts of horseshoe-pitching or croquet"

A Freshman Shower

HELEN PERRY CURTIS

Sketches by ELISE PRIESTER

JEAN was going away to college. One of her friends decided it would be fun to give a farewell party for her in the form of a Freshman Shower. She worked out gay plans for the party and sent invitations like this.

The fifteenth is the date
Four o'clock the hour
Guest of honor, JEAN
Occasion, Freshman Shower
Bring along a gift to deck mi-
lady's college bower. And if the
muse inspires youse, a poem with
your dower. But sh! Don't tell Jean!

F. M. Demarest

Before your Freshman friend goes off to college give her a farewell party. Asparagus "diplomas" and sandwiches folded like booklets are very appropriate for the refreshments

To be sure that the party would be a surprise, the hostess asked another friend to take Jean out for lunch and a drive. When they returned, the guests had arrived and everything was ready.

Out on the terrace, three bridge tables had been put together to make one long tea table. A white cloth, centerpiece of white asters, stock, and cosmos with green foliage, plates and tall glasses of frosty green glass made the college pennants, cool drinks garnished with mint, and green and white candies made appropriate refreshments. (If preferred, use college colors.)

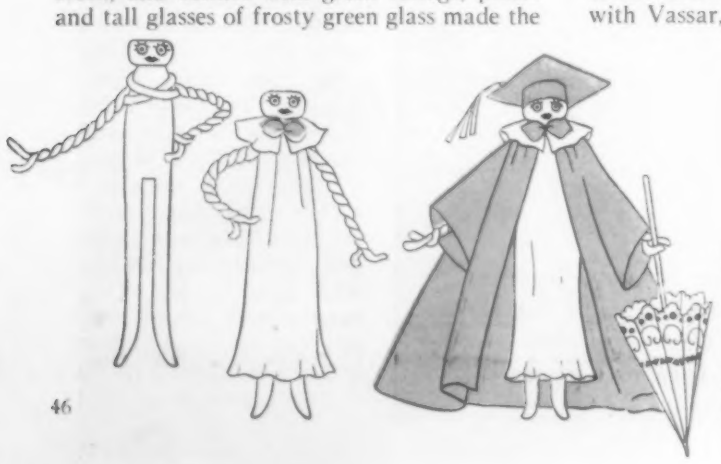
Some of the sandwiches were white bread rolled around asparagus tips, tied with a narrow green ribbon. White bread folded around whole wheat bread, held together with a paste of chopped watercress and butter, resembled books. The pennants for the cup-cakes were white paper on colored toothpicks, with Vassar, Jean's college, written in green.

The punch was made in the proportion of three lemons, three oranges, a little water, and a quart bottle of ginger ale added last.

The strange-looking "absent-minded professor" came on a bicycle. He was dressed in an ancient suit, a battered hat, enormous shoes, horn-rimmed spectacles, and a false beard. His handle-bar basket and a child's cart which he pulled were heaped with packages. After riding around the lawn many times, he stopped and asked if anyone named Jean was present. He finally remembered that he had some packages for her and handed out one at a time, as he read aloud the jingle that accompanied it. Each was amusing and very original.

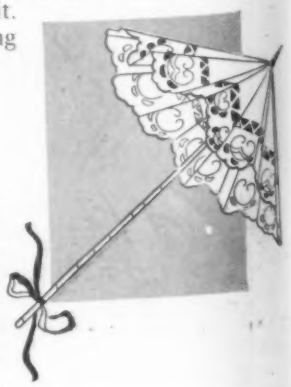
Gifts for a college girl's room

- Small alarm clock
- Photograph frame
- Waste-basket
- Scrapbook
- Box of paper clips, etc.
- Laundry bag
- Set of dress hangers
- Four initialed towels
- Small foot-stool
- Tea set for two
- Small bedside lamp
- Sterno stove and saucepan
- Bureau scarf
- Hot-water bottle
- Framed etching
- Hanging shoe bag
- Couch pillow
- Desk blotter
- Stocking box
- Book ends
- Small English dictionary



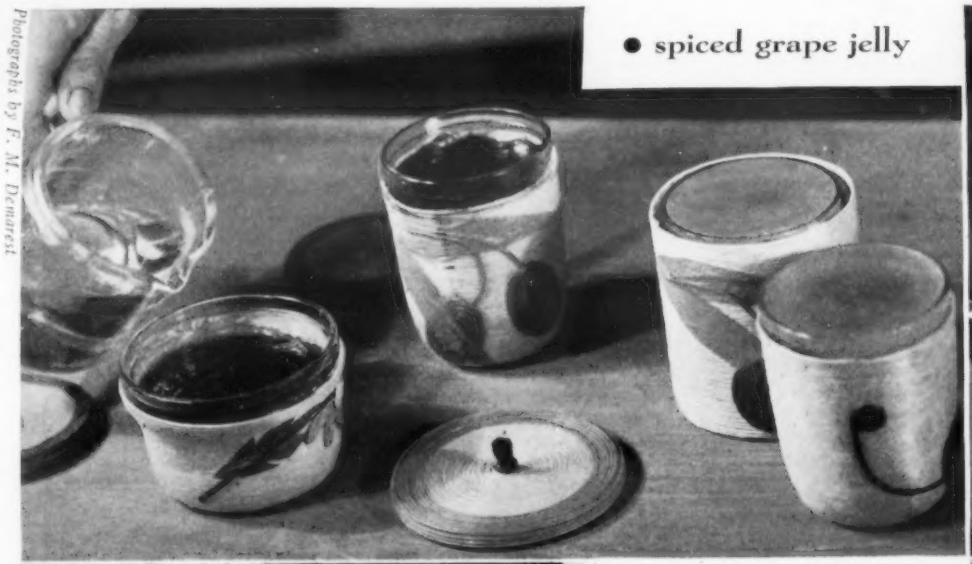
How to Make the Clothespin Dolls

Make the arms of pipestem cleaners, the underdress of white crepe paper, and the sleeves and gown of green crepe paper reaching to the bottom of the clothespin so the doll will stand erect. The mortarboard cap is flat and square, and the umbrella is made of a lace paper doily, pleated in folds, with a colored toothpick for a handle. Paint on the faces, and you have a jolly procession of guest favors.



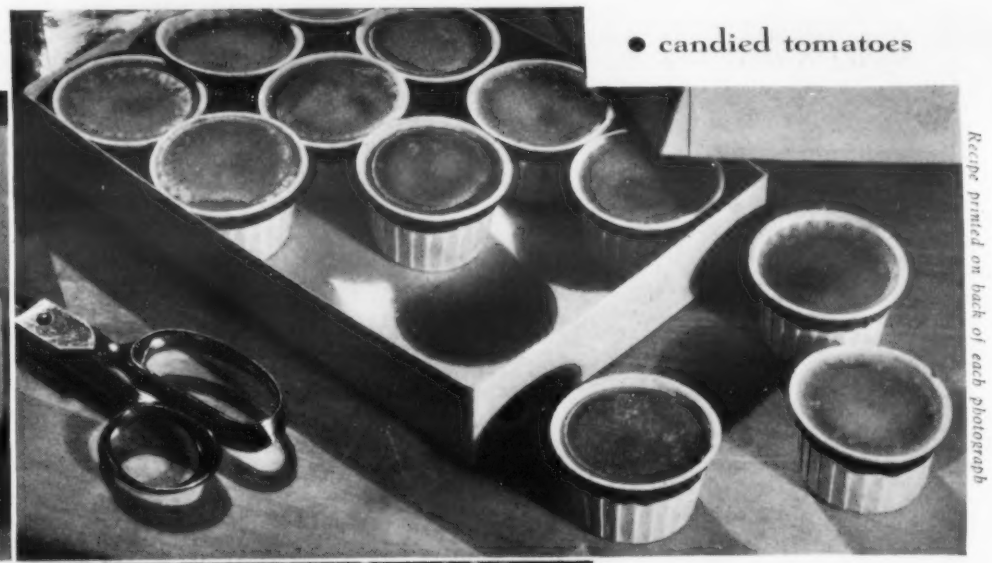
Little Christmas gifts you can make now

The September issue, and here we are talking about Christmas! But right now, with summer fruits in their prime, is the time to make your jams and jellies. And what charming, friendly gifts they will make next December



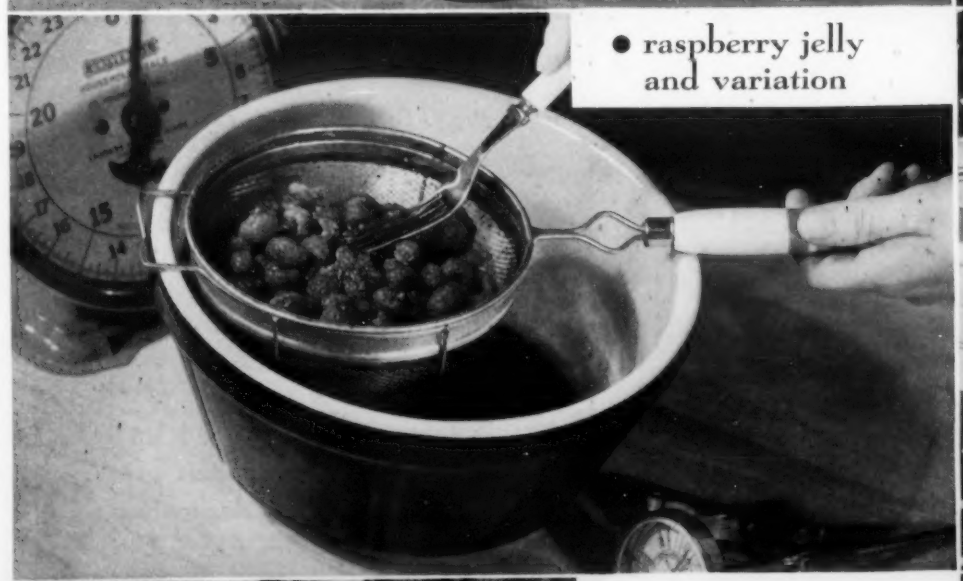
• spiced grape jelly

Recipe printed on back of each photograph



• candied tomatoes

Recipe printed on back of each photograph

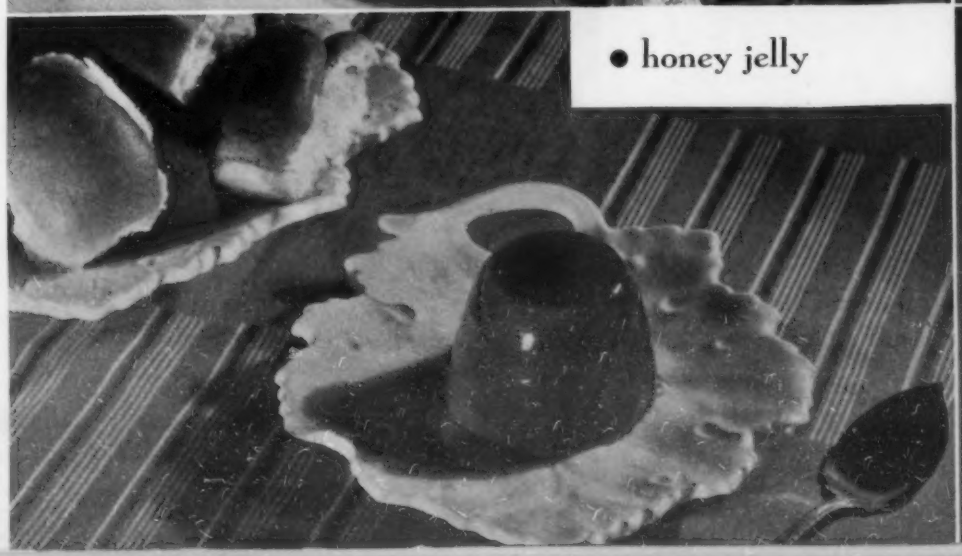


• raspberry jelly and variation

Recipe printed on back of each photograph

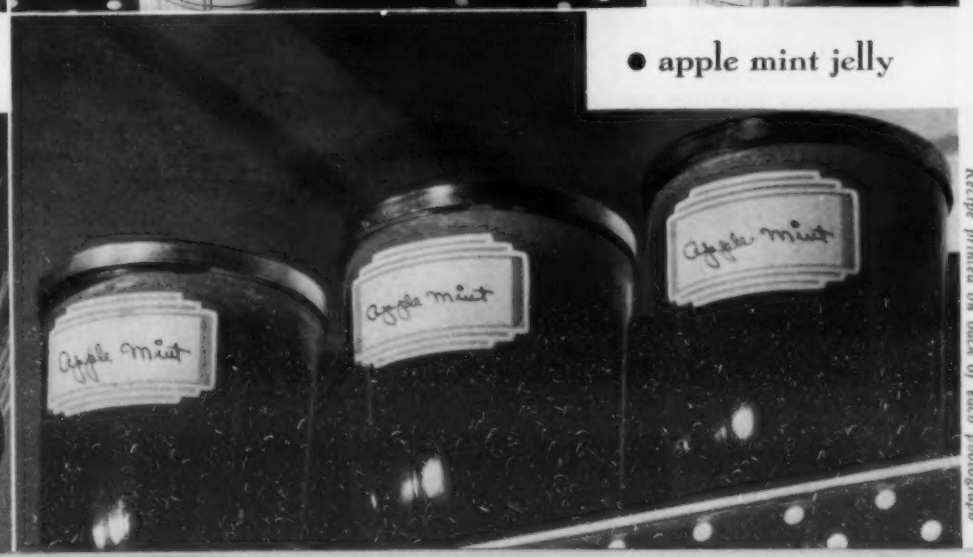
• youngberry jelly

Recipe printed on back of each photograph



• honey jelly

Recipe printed on back of each photograph



• apple mint jelly

Recipe printed on back of each photograph

Photographs by F. M. Demarest

Little Christmas gifts you can make now

Candied tomatoes, spiced grape jelly, apple mint jelly, and the others! Sound grand, don't they? You'll like them so well you won't want to part with all of them at Christmas time. Glass jelly jars make perfect containers for your own cupboard shelves; paper cases are ideal for sending these little gifts by mail

Photograph printed on back of each recipe

• honey jelly

2 pounds (3 cups) strained honey
1 cup water
½ bottle fruit pectin

Mix honey and water together in a sauce pan. Bring to a quick boil and add fruit pectin immediately, stirring constantly. Then bring to a full rolling boil and remove from the range at once. Skim and pour quickly into jelly glasses (about 5). Cover with hot melted paraffin and seal jars.

Tested by The American Home

• apple mint jelly

6 to 8 pounds sour apples
1 quart (4 cups) cold water
Juice, 1 lemon
¾ cup sugar for each cup of juice
24 sprays garden mint (or two bunches tied together)
Green vegetable coloring

Wash apples. Remove stems, cores, and spots, and cut in quarters. Put in preserving kettle. Add water and allow to simmer until the fruit becomes soft and mushy. Pour into a jelly bag (one made from a yard square of fine white cheesecloth will do) and allow to drip Measure juice and then measure the sugar, allowing ¾ cup for each cup of fruit juice. Heat juice to boiling; stir in sugar and cook for about 20 minutes, skimming when necessary, or cook until a jelly thermometer registers 220° F. Lacking a thermometer, cook until the jelly falls from the spoon in a sheet, leaving it clean when lifted about a foot above the kettle. About 5 minutes before jelly seems to be done add mint leaves. Remove. Add strained lemon juice and green coloring to your liking. Pour into about 6 glasses. Cover and let stand until cool. Pour melted paraffin over the jelly and seal jars.

Recipe submitted by Marion Flexner
Tested by The American Home

• raspberry jelly and variation

4 quarts raspberries, black or red
Sugar

Wash fruit, then weigh and force through a fine wire sieve or strainer, as shown on reverse side. If many seeds come through it will be necessary to strain again. Now weigh the sugar, allowing 1 pound sugar for every pound of the weighed raspberries. It is advisable to cook very small amounts of this mixture at a time, as it is apt to stick. Let jelly boil in a small kettle or sauce pan for about 10 minutes, or until 220° F. See recipe for apple mint jelly for other method of testing jelly. Pour into jelly glasses (about 6) and seal with paraffin.

Here is an interesting variation: Wash 4 quarts red raspberries and 4 quarts red currants. Place in a kettle and mash well; simmer for 30 minutes. Let drip through jelly bag. Measure 1 cup sugar for every cup of extracted juice. Boil juice for 5 minutes; add sugar and boil about 5 minutes longer, or until 220° F., skimming when necessary.

Recipe submitted by Marion Flexner
Tested by The American Home

• youngberry jelly

18 quarts youngberries
Sugar

Wash berries discarding caps and spoiled berries. Place fruit in a preserving kettle and mash with a spoon or potato masher. Simmer for 30 minutes. Pour fruit into a jelly bag (one made from a yard square of fine white cheesecloth will do) and allow to drip normally.

Do not squeeze bag or jelly will become cloudy. Measure the juice. For every cup of juice, allow 1 cup of sugar. First let juice boil for 5 minutes. Then add sugar and boil for about 15 minutes more or until 220° F., skimming well. Or, test the jelly by putting a teaspoonful into a shallow saucer and let it cool in the refrigerator for 5 minutes. If it thickens, the jelly is done. Pour into jelly glasses, cool, and pour melted paraffin over the top. Will fill about 18 jelly glasses.

Recipe submitted by Marion Flexner
Tested by The American Home

• spiced grape jelly

½ peck (about 4 qts.) wild or half-wild Concord grapes
For every 4 cups of juice extracted allow:
4 cups sugar
1 teaspoon ground cloves
2 teaspoons powdered cinnamon
1 teaspoon nutmeg

Pick over grapes removing stems and spoiled fruit. Place them in a preserving kettle and mash well. Cook 30 minutes. Pour into a jelly bag (one made from a yard square of fine white cheesecloth will do), and allow to drip until all the juice has come through the bag. Do not squeeze or the jelly will become cloudy. Measure fruit juice. Add sugar, cloves, cinnamon, and nutmeg and boil for about 20 minutes or until 220° F. by the jelly thermometer. Another test is to put a small amount on a saucer in the refrigerator. If it becomes thick, the jelly is ready. Pour into about 5 jelly glasses; cool and then cover with melted paraffin and seal.

Recipe submitted by Marion Flexner
Tested by The American Home

• candied tomatoes

4 pounds fresh tomatoes
2 cups sugar
¼ cup water
½ stick cinnamon

Mix sugar and water together; add the cinnamon stick and bring to a boil. Dip the tomatoes for a few seconds in boiling water. Add to the syrup and cook slowly until thickened—or about 45 minutes. Remove cinnamon stick after first 20 minutes of cooking. Makes 2 cups.

Recipe submitted by Aida Pasquale Palmer
Tested by The American Home

Photograph printed on back of each recipe

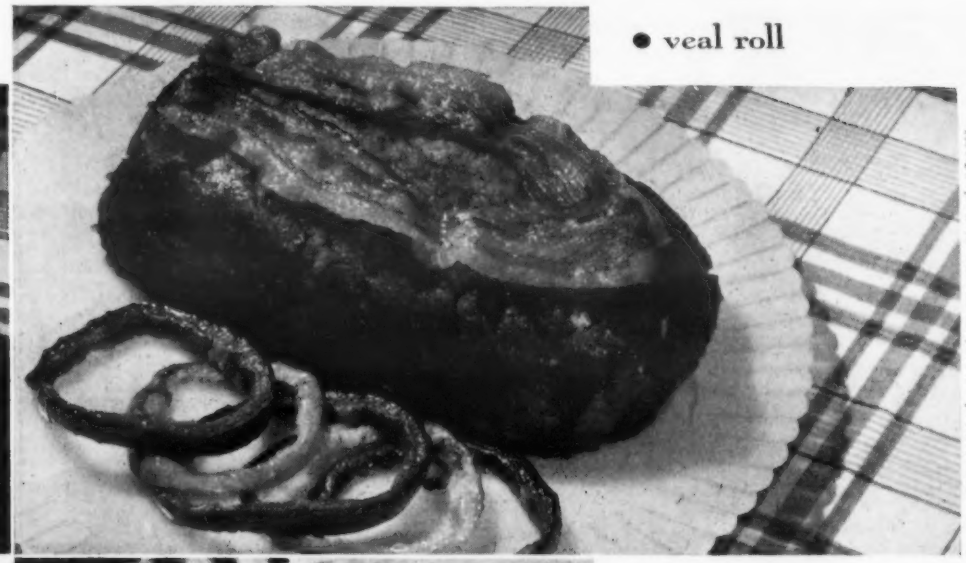
• lamb terrapin

• veal roll

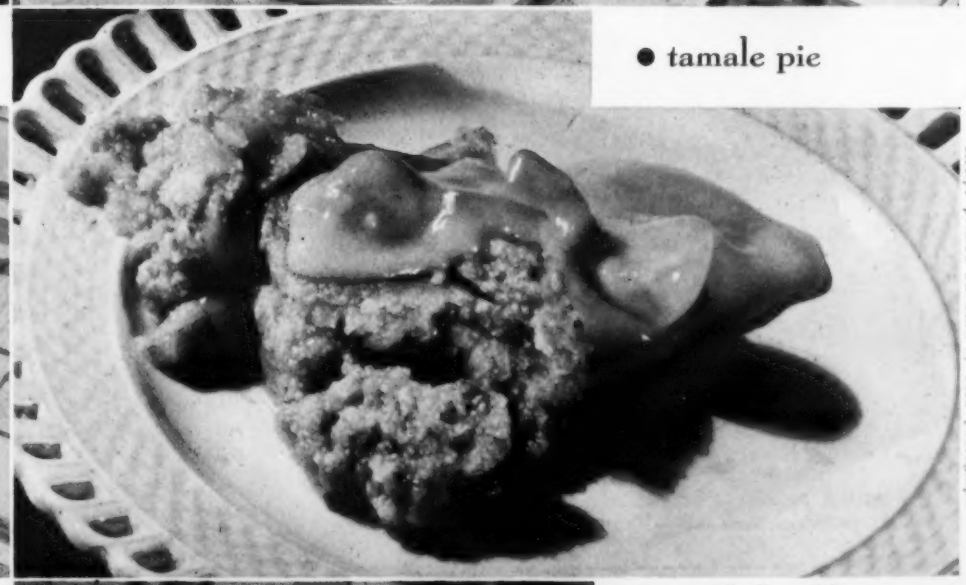
Left-over meat in fine disguise

A bright young woman we know says that for every recipe for preparing a roast of meat she has another (or several) attached, for using it in its left-over stage. "My husband always says that a roast at our place gets better every day," she told us

Recipe printed on back of each photograph

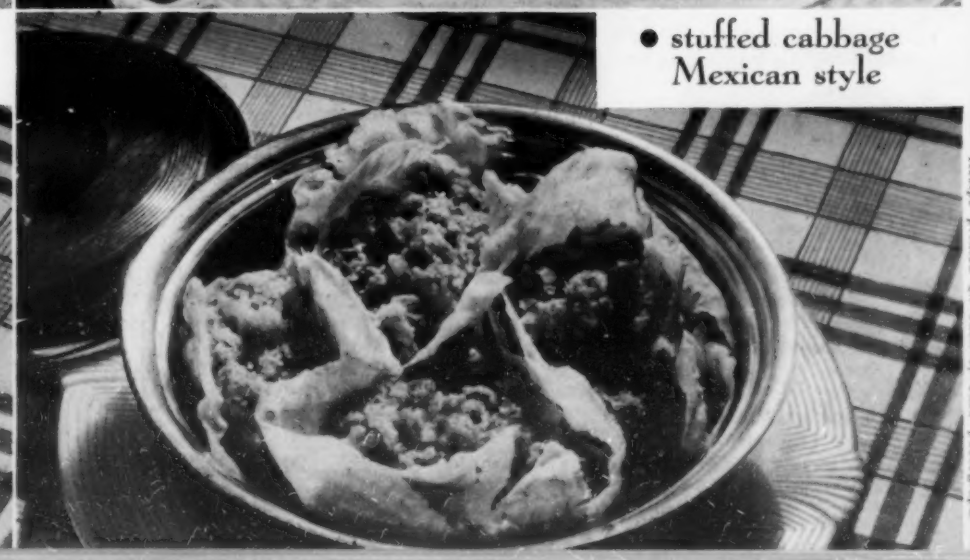


• veal roll



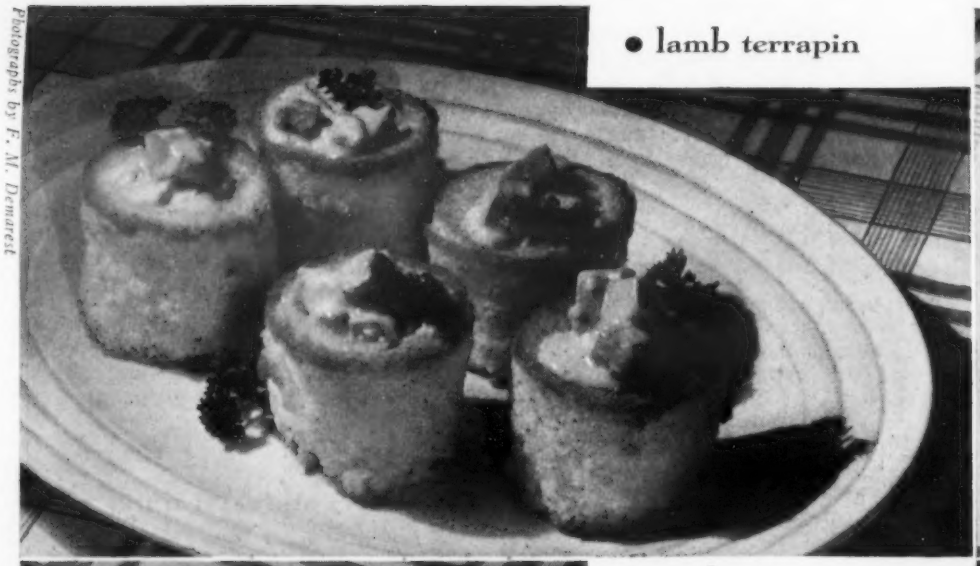
• tamale pie

Recipe printed on back of each photograph

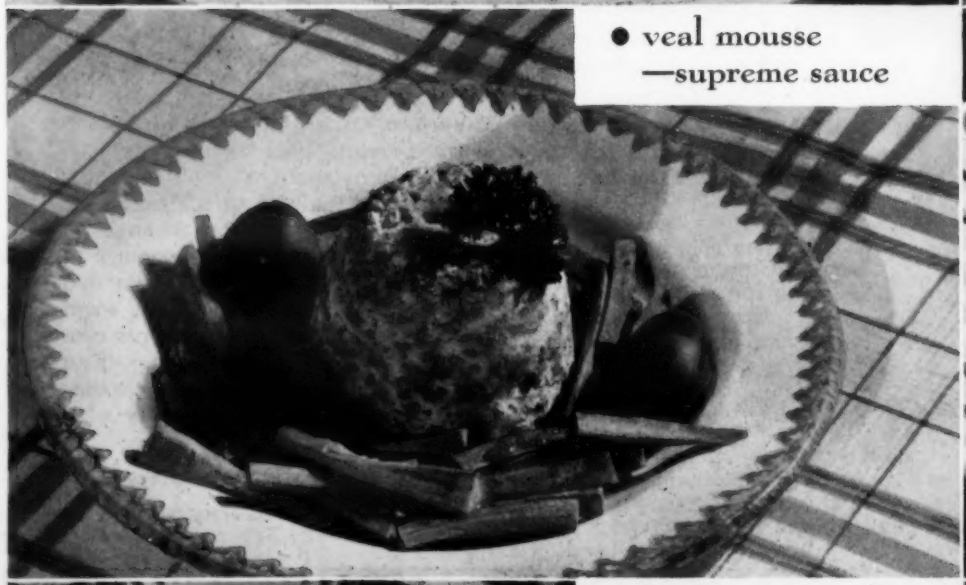


• stuffed cabbage Mexican style

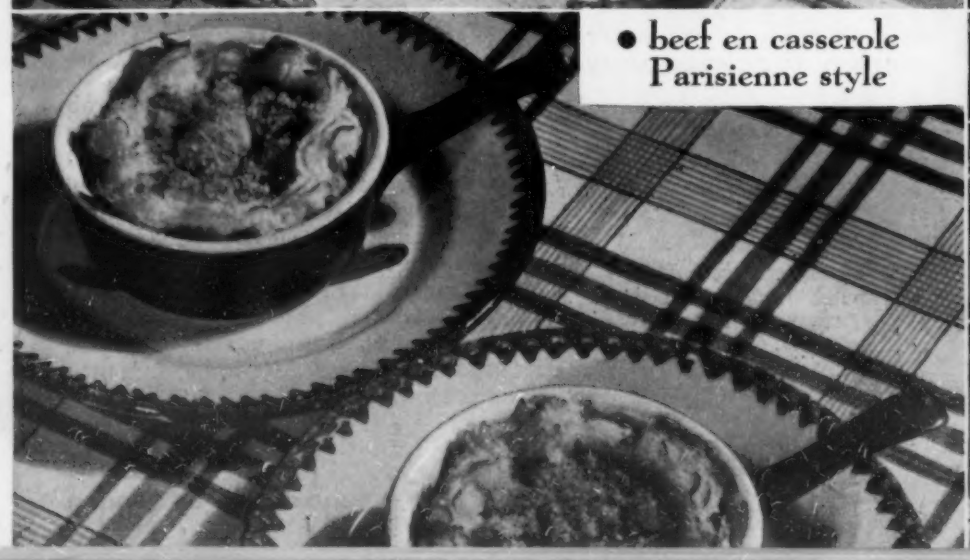
Recipe printed on back of each photograph



• lamb terrapin



• veal mousse —supreme sauce



• beef en casserole Parisienne style

Photographs by F. M. Demarest

Left-over meat in fine disguise

Your large roast of meat will come through with flying colors, right down to the last sliver, if you know a number of clever ways for using meat left-overs. Unless your family is too large to be called "average," your roast of beef, or any other kind of meat, isn't going to disappear at the first sitting

Photograph printed on back of each recipe

• beef en casserole Parisienne style

2 cups cooked beef, chopped
2 medium onions, sliced and fried
2 cups cooked carrots, sliced
1 teaspoon salt (more or less to taste)
Dash pepper
Few dashes Maggi seasoning
4 medium potatoes, cooked and mashed
2 tablespoons heavy cream
4 tablespoons fine bread crumbs
1 tablespoon melted butter

LINE a well-buttered baking dish with fried onions. Add a layer of chopped beef and a layer of carrots. Nearly fill the dish in this way with alternate layers, seasoning with salt and pepper and the Maggi seasoning. Cover with mashed potatoes, pour cream over and sprinkle with the bread crumbs which have been mixed with melted butter. The mashed potatoes may be omitted if desired. Bake in a hot oven (400° F.) until nicely browned. Serves 4.

Recipe submitted by ANN HOKE
Tested by THE AMERICAN HOME

• stuffed cabbage Mexican style

1 small cabbage
1 cup cooked pork, chopped
1 cup cooked ham, chopped
(or 2 cups of either)
¼ teaspoon salt (more or less to taste)
Dash pepper
2 tablespoons minced onion
1 tablespoon bacon fat, or other fat
1 raw potato, finely chopped
½ green pepper, chopped
½ cup cream
½ cup milk

BOIL a small cabbage until half done. Fry minced onion in fat until browned. Add potato and green pepper. Mix in the pork and ham and season to taste. Cook for 10 minutes thinning with some of the cabbage water if necessary. Fill cabbage leaves with the mixture and arrange stuffed leaves in a buttered, covered baking dish (as shown on reverse side). Sprinkle with salt and pepper. Pour over cream and milk and bake in a moderately hot oven (375° F.) for about 20 minutes. Serves 4 to 5.

Recipe submitted by ANN HOKE
Tested by THE AMERICAN HOME

• veal mousse —supreme sauce

2¼ cups cooked veal, finely chopped (or chicken or ham)
4 egg whites, unbeaten
½ teaspoon salt; ⅛ teaspoon pepper
½ cup light cream
Dash nutmeg

Supreme Sauce
2 tablespoons butter
2 tablespoons flour
¼ teaspoon salt; dash pepper
1 cup hot canned consommé
½ cup hot light cream
1 egg yolk

MIX veal and egg whites to a smooth paste. Add salt, pepper, and nutmeg, then the cream, gradually. Pour into buttered mold, or custard cups, and place in a pan. Pour hot water into the pan, nearly to the top of the molds. Bake in a moderate oven (350° F.) for about 30 minutes, or until firm. If necessary cover mold with greased paper to keep from browning. Remove from oven, unmold, and serve with Supreme Sauce.

To make sauce, melt butter, add flour, salt, and pepper. Add hot consommé and cream gradually, stirring constantly. Boil 2 minutes, and just before serving add egg yolk. Do not boil after adding yolk! Serves 4.

Recipe submitted by ANN HOKE
Tested by THE AMERICAN HOME

• tamale pie

2 cups cooked meat chopped
1 cup canned condensed tomato soup
1 green pepper, chopped
1 medium onion, chopped
½ teaspoon salt
⅛ teaspoon pepper
Dash of chile powder
2 cups hot cornmeal mush
1½ cups medium white sauce
½ cup American cheese, grated
½ cup green olives, chopped

COMBINE meat, mush, ½ of the tomato soup, and seasonings. Pack into a well-greased baking dish; bake 25 minutes in a medium oven (350° F.) Serve with hot white sauce to which has been added cheese, olives, and remainder of tomato soup.

To make cornmeal mush slowly sift ½ cup yellow cornmeal and ½ teaspoon salt into 3 cups of boiling water, stirring constantly until mixture has cooked through until smooth. Place over boiling water, cover, and continue cooking for 30 minutes. Serves 6.

Recipe submitted by BERNIECE HUDSON ZINGG
Tested by THE AMERICAN HOME

• lamb terrapin

2 cups cooked lamb, diced
2 hard cooked eggs, chopped
2 tablespoons salad oil
1 tablespoon lemon juice
2 tablespoons butter
2 tablespoons flour
1 teaspoon dry mustard
2 cups hot milk (or consommé)
1 teaspoon Worcestershire sauce
½ teaspoon salt (more or less to taste)
Dash pepper

MIX lamb with eggs, add oil and lemon juice. Melt butter, stir in flour and mustard until well blended and add milk or consommé gradually. Season with salt, pepper, and Worcestershire, and cook, stirring constantly until it boils. Add lamb and egg mixture. Heat thoroughly and serve on toast or croustades (shown in picture, reverse side). Serves 4 to 6.

To make croustades of bread, cut stale bread in 2-inch slices, and cut in diamonds, squares, or circles. Remove centers, leaving cases. Brush with melted butter and brown in a moderate oven (350° F.) or fry in hot deep fat (390° F.).

Recipe submitted by BERNIECE HUDSON ZINGG
Tested by THE AMERICAN HOME

• veal roll

2 cups cooked veal, chopped
½ cup bread crumbs
2 green peppers, minced
¼ cup celery, finely chopped
2 tablespoons minced onion
⅗ cup or 1 small can tomato paste
1 egg, beaten
Dash chile powder
½ teaspoon salt
Dash pepper
2 strips bacon

COMBINE all ingredients except bacon. Form into a roll and place in a shallow well-greased pan. Lay thin bacon strips across the top of roll. Bake 40 minutes in a moderately hot (375° F.) oven. Serve with fried red and green pepper rings. Serves 5.

Recipe submitted by BERNIECE HUDSON ZINGG
Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

HOW A CHARMING NEW-OLD HOME GREW OUT OF A 10¢ BOOK

The Fifth of a Series on Home Remodeling Sponsored by Johns-Manville

THIS interesting rebirth of an outmoded house began quite typically—with a family bewildered and more than a little discouraged. Apparently there was no limit to what had to be done—while there *was* most decidedly a limit to what they could afford to spend.

But 10¢ brought "The Home Idea Book"—and new hope.

It taught them how a few inexpensive structural changes can reveal an old home's beauty of line . . . how ingeniously and economically an architect can revamp room arrangement for greater charm, comfort and convenience . . . its pages made plain some of the magic that lies in the skillful use of color; how, properly chosen and applied, color can make a room seem larger or smaller, higher or lower, wider or narrower, grave or gay . . .

And, most important of all perhaps, they learned that certain of today's new building materials are made specifically to transform yesterday's outdated houses—quickly, thoroughly and at amazingly low cost.

AFTER careful consideration and comparison, they chose to cover the worn-out exterior of their home with J-M Asbestos Roofing and Siding Shingles (see illustrations below)—because they are charming as weathered wood—because they go on inexpensively right over old surfaces—and because they require no painting to preserve them. (These shingles cannot burn, will not rot or split, are unaffected by ice or snow.)

For extra rooms in unused attic and basement space, they chose decorative wall and ceiling panels of J-M Insulating Board, which can be inexpensively applied, permit of unlimited interior treatments, need no further decoration.

Anxious to make their new-old home entirely modern in respect to year-round comfort and low heating cost, they wisely decided to insulate. Their J-M Rock Wool Home Insulation (see below) will save them up to 30% on fuel costs every winter from now on—with a "comfort" dividend in summer, difficult to appraise adequately in dollars and cents; and—beyond all this—rooms will be up to 15° cooler in hottest weather.

"The Home Idea Book," a new Johns-Manville publication which this family found invaluable, is a uniquely helpful, decidedly good-looking, permanent addition to the homeowner's library. It is bound in a handsome blue and silver cover and has 60 pages of interesting and non-technical text. There are so many photographs, drawings, sketches and diagrams that it's virtually a "picture book." Color, freely used, adds interest and realism.

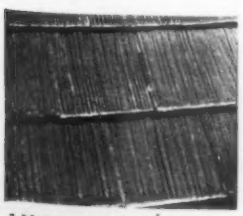
The subtitle—"Helpful suggestions on how to get the most for your money in building, remodeling, decoration, maintenance"—suggests the true value of "The Home Idea Book" to every family who plans now, or some day, to remodel an existing home or put up a new one. (Included, of course, are pictures of modern houses, floor plans and other helpful material for builders of new homes.)

Particularly valuable is its information on the "new" National Housing Act, which makes it possible to pay for remodeling or a new house like rent in easy monthly payments with the lowest financing costs and interest rates ever offered.

For your copy of "The Home Idea Book," just mail the coupon, together with 10¢ to cover handling and postage.

An article by Crawford Heath

Look for this Housing Guild Seal. It identifies Building Headquarters in your town.



J-M Asbestos Roofing Shingles: lasting, fireproof, reduce upkeep expense.

J-M Home Insulation keeps homes cooler in summer, warmer in winter, saves fuel.

J-M Asbestos Siding Shingles: charm of weathered wood; but fire-, weather-, wear-proof.

MAIL COUPON TODAY

Johns-Manville, Dept. AH-9, 22 East 40th Street, N.Y.C. Send me "The Home Idea Book." I enclose 10¢ to cover handling and postage. I am interested in the following: remodeling ☐; building ☐; Home Insulation ☐; Insulating Boards for extra rooms ☐; Asbestos Shingle Roof ☐; Asbestos Siding Shingles ☐. (In Canada, write to Canadian Johns-Manville Co., Ltd., Laird Drive, Toronto, Ont.)

Name_____

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JOHNS-MANVILLE BUILDING MATERIALS

Gossip at the beach!

JUDY: "He nagged and acted so terribly mean, it sure looked like a bust-up for a while. I really felt sorry for Jane."

ALICE: "Aw, be fair! Tom raised cain—but so would you if you had to go around in tattle-tale gray. Jane was to blame for using lazy soap. It left dirt behind! Tom's shirts and her whole wash showed it."

SALLY: "Well, I'm glad the fuss has blown over! If we'd only told Jane sooner how Fels-Naptha's richer *golden* soap and *lots of naptha* hustle out every last speck of dirt—the whole mess wouldn't have happened."

MARY: "Better late than never! Since she listened to us and switched to Fels-Naptha Soap, everything's peaches again and they're off for a second honeymoon!"

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BANISH "TATTLE-TALE GRAY" WITH FELS-NAPTHA SOAP!

NEW! Great for washing machines!
Try Fels-Naptha Soap Chips, too!

Our five-year plan

C. P. RUTTY

WE MUST have a home of our own, there was no question about it. The children were growing up and entitled to an anchorage—a haven in which they could sense an atmosphere of permanency, a place where individuality could express itself. Search where we would, we could find no ready-built house which fully satisfied our desires. The only alternative was to have one built to our liking.

We pictured a modest, well-built stucco bungalow, with many conveniences of our own planning, set in a trim, colorful garden. Nothing less would satisfy us. But approximate estimates clearly showed that the cost was beyond our means. Our savings, plus what we could borrow on a first mortgage, were not enough and we would not consider a builder's agreement nor a second mortgage. The rate of interest was too high and there might be future complications. What could we do about it?

As was our custom, we went into a family huddle, and our huddles always included the lad and the lass. Were they not a part of the family tribe and, as such, entitled to a voice in its plans and actions? It was the lass who suggested a way out. She reminded us of the time when she had wanted a particular skirt and a special, separate blouse to wear with it, we had first bought the skirt and later, when we could better afford it, had got the blouse for her. Meanwhile she had worn what she could. There was an idea. Build just as much as finances would permit and finish as, and when, savings warranted. Repeated calculations convinced us that with average luck and normal savings we could, in five years, complete the building and finishing of the home we wanted. Thus was our Five-Year Plan formulated.

Then the architect was brought into our circle. At first he was dubious, but when he had absorbed some of our optimism and enthusiasm, also the novelty of the idea, he entered wholeheartedly into the plan. His practical knowledge and sympathetic interest enabled the project to be put into presentable and workable shape.

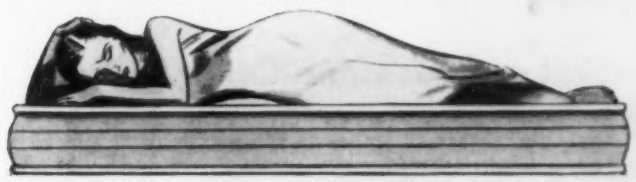
Top: As we face the world. Right: The sunroom and, below, a section of the woods in the rear of our home

Our need was protection from the elements and intruders and reasonable comfort as our surroundings underwent grad-

NO. 1 OF A SERIES of "Bet You Can't" stunts—illustrating lack of proper bodily support. Try it now—assume a natural sitting position against a wall—without a chair. Do not squat—that's not fair! Get your guests to try it for 60 seconds at your next party!

Bet YOU Can't Hold this Position 60 Seconds

YET—YOU MAY BE SPENDING
28,800 SECONDS EVERY NIGHT



ON A MATTRESS THAT FAILS TO GIVE
HEAD-TO-TOE SUPPORT

Lack of Proper Bodily Support Causes Muscular Strain... Fatigue... Aches

IF you can hold this position 60 seconds—you're one in a hundred! Long before the time is up, you'll be fully aware of the fatiguing effects of improper bodily support. There are many such examples; although *extreme*, they illustrate *exactly what happens* when you sleep on a mattress which fails to give balanced *head-to-toe* support.

WHY INADEQUATE SUPPORT CAUSES FATIGUE... Our bodies are made up of many *pairs* of muscles. As one lengthens, the other shortens—smoothly and in unison. When the work done is equally divided between the two muscles, and they are subject to *equal* strain—we are unaware of the muscular strain.

But when one muscle is *strained*... must work alone to support some part of the body... the other does not do its share. The strained muscle needs fuel more quickly than the other... toxic products accumulate. Result—toxic strain... fatigue... aches.

YOUR MATTRESS CAN CAUSE MUSCULAR STRAIN... ACHES... What occurs in 60 seconds of severe muscular strain may happen after a night on a mattress which is not built to provide uniform head-to-toe support. If it is too *hard*... does not conform to the curves of your body... your back or side muscles are *unsupported*. If it is too *soft*... sags in the middle ... opposing muscles are constantly strained. In either case, lack of *uniform* head-to-toe support causes muscular strain... aches... fatigue. Restful sleep is impossible.

If you lie awake restless, tossing... wake up tired or aching... *look at your mattress.*

HOW BEAUTYREST *POCKETED COILS* GIVE PERFECT SUPPORT... To support each curve and relieve strain on muscles of the body, Simmons developed a new and radically different mattress—the Beautyrest. Each of 837 separate coils is shielded in an individual cloth pocket; each is free to move up or down independently of the other 836—*like the keys on a piano*. Thus, all parts of the body are uniformly supported ... muscular strain and resultant aches are eliminated.

THE SIMMONS BEAUTYREST IS A *DIFFERENT* MATTRESS... Mattresses may look alike, but it's the *inside* story that really counts. Beautyrest's *pocketed* coils are not joined as a spring of many coils fastened so they move together—but are free to adjust themselves according to the weight and shape of each part of the body. With ordinary connected coils, complete freedom of adjustment is impossible.

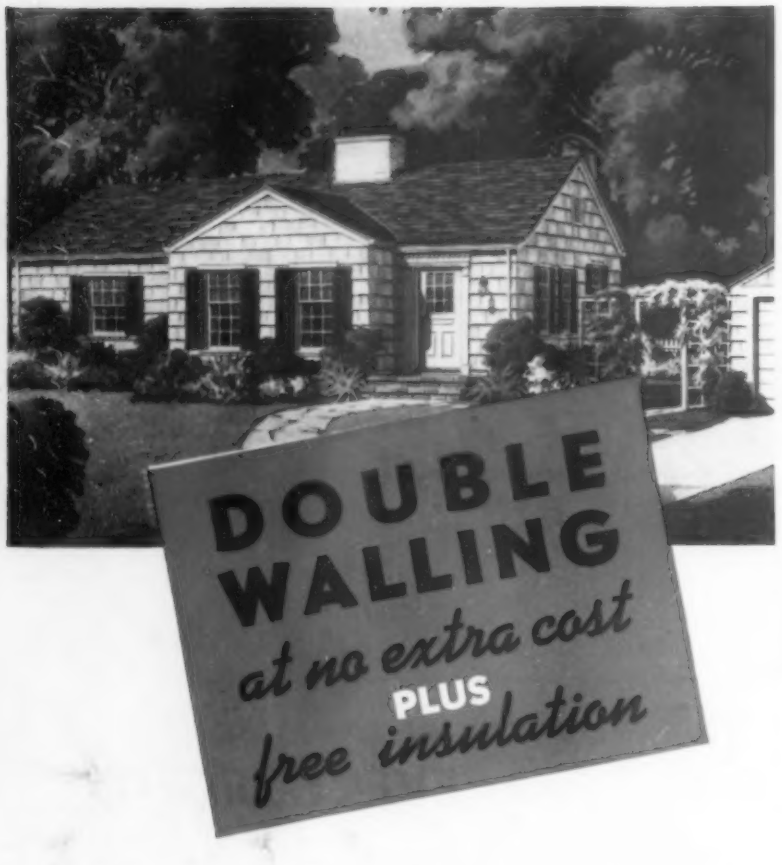
Beautyrest is recognized by over 3,000,000 users as the world's standard for comfortable, restful sleep. Beautyrest luxury costs so little—only 1¢ a night more than an ordinary mattress.

The Beautyrest Box Spring is the best foundation for your Beautyrest Mattress. Simmons Engineering Laboratories have also developed new platform-top coil springs which will increase mattress comfort and prevent sagging—moderately priced, at furniture and department stores everywhere. Simmons Company, Merchandise Mart, Chicago, Illinois.

Beautyrest Mattress, $39.50. Matching Beautyrest Box Springs, $39.50. Beautyrest Hair Mattress, $59.50. Deepsleep Mattress, $29.50. Ace Platform-Top Spring, $19.75.

SIMMONS *Beautyrest*

FOR HEAD-TO-TOE SUPPORT



Now Practical with Genuine Cedar Shingles

ENGINEERING research has developed a simple method by which two layers of Cedar Shingles can be laid one over the other for building substantial side-walls—and at no additional cost, because of wider weather exposure.

This double walling gives your home excellent insulation against heat loss and consequent fuel savings—wider and more beautiful shadow lines and at the same time a more substantial home. We will gladly send you, immediately, particulars of this new method of building side-walls with Red Cedar Shingles so that you can intelligently discuss it with your architect and contractor.

Impregnated with its own natural preservative oil, a genuine Red Cedar Shingle will not disintegrate from the action of hail, rain, snow, frost or heat.

A Cedar Shingle Roof Adds "Class"

Nothing "sets off" the house like a good roof. A Genuine Red Cedar Shingle roof is both stylish and weather-resistant. Variety in laying the shingles plus attractive color staining add a finishing touch not possible with any other material. Write Red Cedar Shingle Bureau, Seattle, Wash., U. S. A., or Vancouver, B. C., Canada.

FOR GUARANTEED GRADES AND QUALITY, SPECIFY—

CERTIGRADE
Red Cedar CERTIGRADE Red Cedar SHINGLES ON ALL GRADES *Shingles*
GENUINE CEDAR NOT IMITATION

Certigrades pass official inspection for grade and quality.

Sold only by established lumber dealers.

ual, progressive improvement. The predominant idea was to have no waste of labor or material; to have practically all provisional finish serve as the base for the final. Thus, the exterior, rough, stained boards would be the backing for the stucco. The plasterboard would serve as the base for the finished plaster. The cheaper flooring would make a very good foundation for hardwood, or composition tile. Plans were prepared, detailing just what was to be done, and the bids justified our expectations of the ultimate cost.

WE WERE ready to go ahead. But some difficulty was experienced in convincing a loan company that what they considered an unfinished house was a good risk, but when we proved that the house would be quite habitable and presentable from the start, and would be progressively improved, the loan was granted.

Our first economy was the omission of basement partitions—playroom, preserve locker, etc. Then in place of stucco on the outside, we had, pro tem, a board and batten finish over insulating board. This insulation, which added but a small percentage to the general cost, soon paid for itself in fuel economy, besides adding greatly to our all-year comfort. As the half story space was to be used for the children's rooms, a spare room, and a bath, it was likewise insulated.

Exterior doors and windows were to be permanent, but their frames were made deep enough to permit the stucco to finish in back of them when it was applied. Meanwhile this space was filled in with a wooden strip.

The cheapest flooring available was flat grain Western hemlock. It proved to have a wonderful grain effect and stood up well under hard usage. Plasterboard was used for all the inside partitions, with an extra strip back of the trim to allow for the thickness of the plaster which was to be added later.

As with the entrance hall, the living and dining rooms would finally be finished in hard wood, but for the present a cheap quality wood, painted, would have to serve. We planned to re-use this trim for the spare room.

With the exception of the kitchen, the bathroom, and the bedroom on the first floor, all doors were omitted, though the openings were framed with proper rebated jambs. The omission included all cupboards and clothes closets. Incidentally, in the construction of the clothes closets, we carried out one of our pet ideas which was to have them open right up to the ceiling, with upper and lower doors, to give easy access to the upper part.

The rough plumbing pipes were, of course, put in to stay, but the laundry tubs were omitted and a moderate priced set of enamel fixtures was connected in the downstairs bathroom to be reconnected in the upstairs bathroom when the time arrived to replace them with the porcelain fixtures we desired.

The kitchen sink was to be permanent, but temporarily the drainboard was heavy, inlaid linoleum, cemented to a wood base. Tile was a future consideration. The linoleum was very easy on the china and was kept bright with occasional coats of varnish.

The Underwriters Rules permitted no skimping on the electric wiring so we had to cut expense by omitting fixtures. Inexpensive ceiling globes were hung in the three principal downstairs rooms and simple drop cords used elsewhere, though we did splurge to the extent of having a goodly number of base-outlets.

For security's sake, we had good, dependable hardware for all exterior doors and windows but offset the cost by the use of old-fashioned thumb latches for the few inside doors. Care was taken to place these latches so that any holes, or marks would be covered by the future, finished sets.

Not having to wait for plaster to dry, the painters and paperhangers followed right on the heels of the carpenters. The exterior board walls were stained a rich brown with creosote, and the trim given two coats of reliable outside paint.

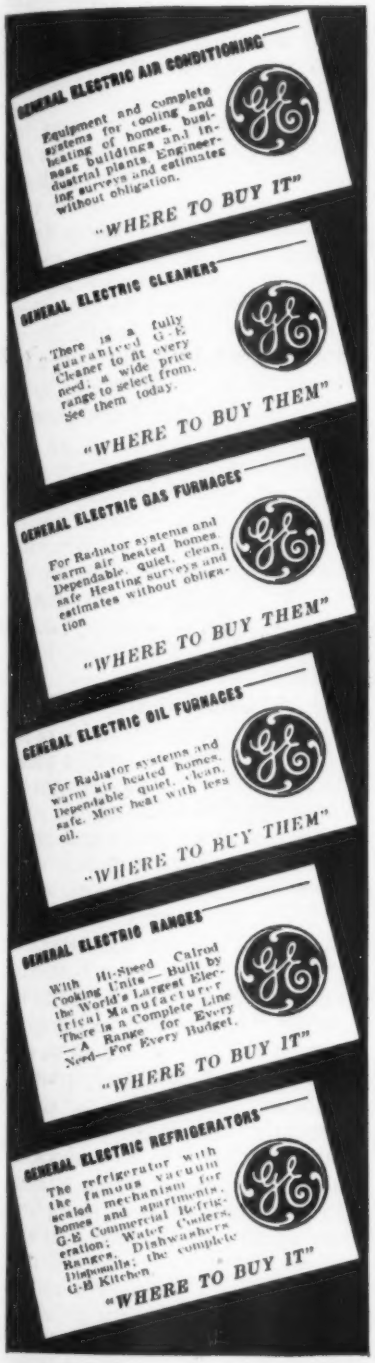
THE floor treatment being somewhat unusual, and very satisfactory, is worthy of some detail. After the floors were laid and carefully nailed, the joints were leveled off by planing and then well sanded by machine; this was followed with a vacuum cleaner to remove every particle of dust. Where desired, a penetrating stain was applied and, when that was dry, hot raw linseed oil was flowed over the entire floor. The surplus was squeegeed off. The hot (not boiled) oil cemented the fibres and kept the grain from raising and splintering. The surface waxed beautifully and stood severe wear.

After taping the joints, the plasterboard walls were hung with attractive, inexpensive paper and the trim painted, or stained and varnished.

The five-year period is up. Our original plan is complete and we are proud of our home. In our scheming and saving there was complete family coöperation and the final cost was very little more than if it had been all done at once, despite the fact that we did none of the actual work ourselves.

For harmony and happiness we recommend a family objective.

When you want to know where to buy . . .


GENERAL ELECTRIC AIR CONDITIONING
Equipment and complete systems for cooling and heating of homes, business buildings and industrial plants. Engineering surveys and estimates without obligation.
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GENERAL ELECTRIC CLEANERS
There is a fully guaranteed G-E Cleaner to fit every need, a wide price range to select from. See them today.
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GENERAL ELECTRIC GAS FURNACES
For Radiator systems and warm air heated homes. Dependable, quiet, clean, safe Heating surveys and estimates without obligation
"WHERE TO BUY THEM"
GENERAL ELECTRIC OIL FURNACES
For Radiator systems and warm air heated homes. Dependable, quiet, clean, safe. More heat with less oil.
"WHERE TO BUY THEM"
GENERAL ELECTRIC RANGES
With Hi-Speed Calrod Cooking Units Built by the World's Largest Electrical Manufacturer There is a Complete Line of Ranges for Every Need—For Every Budget.
"WHERE TO BUY IT"
GENERAL ELECTRIC REFRIGERATORS
The refrigerator with the famous vacuum sealed mechanism for homes and apartments. G-E Commercial Refrigeration; Water Coolers; Ranges; Dishwashers; Disposalls; the complete G-E Kitchen
"WHERE TO BUY IT"

look it up in your Classified

RIGHT FROM OUR OWN KITCHEN

WE SHOULD like to call your attention to the Maggi Company's newest soup child, a spring vegetable soup. As you probably know, their soups are sold in the form of convenient concentrated soup tablets. Each tablet, crumbled into hot water and cooked for a few minutes, makes three large plates of soup. The vegetable soup tastes just as good as your own homemade variety (or at least most people's own homemade soup), and wouldn't a few tablets be grand to have on your emergency shelf for a quick meal?

More about chess pie

The response to Marion Flexner's article, "In Search of Chess Pie," in our April issue has been both surprising and gratifying. After reading the many letters and trying out several of the interesting recipes in our kitchen we're becoming chess pie enthusiasts, too. Here's a letter from Topeka, Kansas.

Dear Mrs. Flexner:

I have been interested in reading in the April AMERICAN HOME your article on chess pie. I have had a recipe for years for what we thought were called "chest pies," not knowing the why or wherefore of the name. Since reading your article I am convinced that we have been eating chess pie. However, my recipe differs from any you have given in that I use dates instead of raisins, no milk or cream, and the pastry shells are baked first. These pies are fairly sweet and rich but we love them as a special holiday treat or as a dessert to dress up a rather plain meal. Here is the recipe: Cream together 1 cup sugar, ½ cup butter, and add 2 well-beaten eggs. Add 1 cup dates, cut fine, and ½ cup English walnuts. Partly fill 6 or 8 individual baked pastry shells and bake in a moderate oven (350° F.) until the mixture puffs up and browns. Serve warm or cold. A ball of vanilla ice cream on each pie makes it delicious.

Thanking you for a very interesting article,

Mrs. M. E. Calvin.

Refreshing Pineapple —FOR "HOT AN' BOTHERED" SUMMER MEALS

"No cooking needed"— that's the motto of an almost endless variety of refreshing Pineapple dishes ideally suited to hot-weather menus.

First to mind are crispy salads that combine luscious Canned Hawaiian Pineapple with fruits, with cottage cheese, with chilled vegetables. In somewhat heartier vein are the always-popular cold meat platters, with tine Pineapple—whether Sliced, Crushed or Tidbits—adding cool, tangy-sweetness.

Serve Pineapple, too, in fruit cocktails, with puddings, as a topping for ice cream — or just as it comes from the can, as a breakfast or dessert fruit.

With its vitamins, essential minerals and natural sugars, Canned Hawaiian Pineapple is a *wholesome* and *convenient* addition to any summer meal!

SUGGESTION FOR A SUMMER EVENING . . . *Arrange on a platter of cold meats and salads chilled slices of Pineapple cut in half.*

•TRY THESE COOL TRICKS

Chilled Crushed Pineapple for breakfast, or on fresh raspberries.

Pineapple Tidbits and strawberries on lettuce; French dressing.

A whole-meal salad plate: chicken or crab salad atop a Pineapple slice, with chilled tomatoes, peas, asparagus tips; dash of paprika.

Serve fruit punches using the Pineapple syrup as a foundation.

Wrap Pineapple Tidbits with strips of smoked salmon or boiled ham; skewer with toothpick, and use on appetizer tray.

Ice cream in a half cantaloupe; top with Crushed Pineapple.

CANNED *Hawaiian Pineapple*

SLICED · CRUSHED · TIDBITS

2 NEW FORMS··sold under various trade names

Lengthwise-cut segments about height of can

Oblong-shaped pieces...about 1 to 1½ in. long

PINEAPPLE PRODUCERS COOPERATIVE ASSOCIATION, LTD., SAN FRANCISCO, CALIF.

SUNKIST LEMONS *bring out the* FLAVOR

THAT'S WHY A LEMON DRESSING DOES MORE FOR SALADS

A base of fresh lemon juice gives any dressing a head start toward success. For instance, try *Fresh Lemon Mayonnaise:*

Mix 1 egg, 4 tablespoons fresh Sunkist Lemon juice, a dash of paprika, 1 tablespoon sugar, and 1 teaspoon each of mustard and salt. Beat with a whirl-type beater, gradually adding 1 pint of salad oil.

All salad ingredients—vegetables and fruits—fish and fowl—develop added flavor in the company of lemon.

FREE NEW BOOKLET OF LEMON RECIPES

Ways to make all types of salad dressings with lemon are given an entire section in Sunkist's new all-lemon recipe booklet. Send coupon for *free* copy.

California Fruit Growers Exchange
Sec. 2109, Sunkist Building, Los Angeles, Calif.

Send FREE, "Sunkist Lemons Bring Out the Flavor."

*Name*_____

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Copr., 1938, California Fruit Growers Exchange

Tomorrow's lessons

[*Continued from page 13*]

of marbles with Little Brother. And while they squabble happily over their agates, you can work with Susie again. Susie's pain at having to write the sixes three times perfectly is eased when she can see, out of the corner of her eye, Harry and Little Brother stooping and squinting at their taws and dubs on the living room rug. She can't help being cheered by the reflection that they, too, are still prisoners to book work.

The finest thing you can hope for your children from school is the habit of working and enjoying work. Try to help them see that mental exertion isn't just something to be scrambled through so as to reach an empty leisure on the other side, but that it is, actually, a rather pleasant way of passing the time. But don't expect results too soon. Every young animal, before he settles his shoulders into harness for the long pull upward, has a lot of silly frisking around and senseless kicking up of his heels to get out of his system; hence, you will be called on to exercise, yourself, some of that patience in well-doing which you are trying to develop in your offspring. Exercise it. Bend the twig—just a little—every day; and be assured that, eventually, the tree will incline.

The home of Mrs. Charlotte Harriss

[*Continued from page 32*]

and gate which afford privacy for a badminton court and for the grounds.

In the interior, knotty pine and sugar pine are used for the woodwork, and the walls are of knotty pine, mahogany veneer, wallpaper, and hard wall plaster. The mahogany veneer is used in the study-bedroom, even on the doors, and the ceiling of this room is acoustical plaster. Knotty pine paneling covers the fireplace wall in the living room and has a high polish obtained by clear shellac and wax. The mantel is of the same wood and the fireplace, itself, of smooth-faced brick, has a funnel-shaped fire-box. The sloping, open-ceiling beams and sheathing in this room are of Douglas fir painted off-white. Living and dining room have half-inch planked oak floors. The dining room is separated from the living room by louvred doors and has corner cupboards, wider than average, dark wallpaper, and a white wainscot of sugar pine which emphasizes the interesting lines of the coved ceiling.

—S. A. Lewis.

Times got tough . . . .

so I got tough, too

I made up my mind on one point — *if I can't get a lot of things I want, the least I can do is protect what little I have.*

So I dug out all the insurance policies on our home and took them to an insurance agent who knew his business and asked him point blank if our home *really was* protected.

He made what he called an analysis — of all our property and our present insurance. And with this analysis he discovered loop-holes in our coverages that might easily cost us thousands of dollars. Finally — after explaining many important things you'd never think of — he suggested a safe, sensible, yet economical protection plan and showed me how to budget it.

This Free Book Will Help You

If you want to make sure your home, your property — the things you want to keep — are safe from fire, burglaries or lawsuits for personal injuries, send coupon for our booklet "Insurance for the Home".

The EMPLOYERS' GROUP
110 MILK STREET, BOSTON, MASS.

Gentlemen: Send me without obligation, your new booklet "Insurance for the Home."

Name.....

Address.....

City..... *State*.....

The garden's the place for all kinds of parties —large and small

[*Continued from page 45*]

entire neighborhood for the time being. Traffic and the parking of the innumerable cars prove a real problem. Don't ignore it or there will be snarls and some guests with ruined dispositions.

Real breakfasts are also fun, and of course more selective and intimate. To be ideal they should be served outdoors, on the lawn or terrace, and certainly facing rather than ignoring the garden. Simplicity should be the keynote, for friendship and the mutual enjoyment of nature are the important factors. I usually have a few blossoms at each place, to be worn in the hair if the group is feeling giddily gay, or as tiny corsages if the guests are more dignified. Fruit can be served upon improvised doilies of glistening oak or grape leaves. The main course may vary in elaborateness, but for the hostess who has no kitchen help, I strongly advise waffles, which permit her to remain at the table.

Luncheons are similar, except that the increasing warmth of the sun may force you onto a porch, and the time of day suggests a more complicated menu. The service may be as formal or informal as the heart desires. Place cards are nice, because they give a guest that warm feeling of knowing that she was expected!

Perhaps your garden is to have an "at home," to be opened to the public. Those of us who belong to garden clubs, even though we suffer from a garden-inferiority-complex, like to share our efforts annually. That is the day to have labels in place and notebook at hand, for people will be wanting to know the names of new plants and novel combinations. It is wise to set certain hours, as well as a definite day, for public inspections. And don't worry if there is a weed or two showing. Other people have them too, and it will make them feel much more comfortable if your garden is not too perfect. It is not necessary to serve refreshments on such occasions, though local customs vary.

Late afternoon teas can become very elegant, with everyone wearing long swishy dresses and floppy picture hats. Little girls in quaint costumes can help their mothers serve, and the older girls can have the thrill of being "junior hostesses." This is the time of day for fancy open-faced sandwiches, decorated tea-cakes, candy, and both tea and coffee, or a cold fruit drink. One may serve outdoors, or the receiving line and the refresh-

OVER A MILLION ENTHUSIASTIC USERS

Sunbeam MIXMASTER

THE BEST FOOD MIXER MADE

Compare Mixmaster with all other food mixers and you will know why women everywhere prefer it. Be sure the food mixer you buy *is* Mixmaster—there's only ONE Mixmaster!

EFFICIENT! POWERFUL!

ONE OF Sunbeam THE BEST ELECTRIC APPLIANCES MADE

Gifts — HUNDREDS OF UNUSUAL GIFTS from the Whole Wide World — England, Bohemia, Cape Cod, France, Hollywood, China, Finland, etc. **The New Kellogg Catalogue** is full of original and surprising "Finds" all pictured and described for you. Inviting prices—from 50¢ up. Each article is attractively wrapped and comes to you postage paid with our *guarantee of your complete satisfaction.* Write NOW for your FREE Copy Robert W. Kellogg Co. Springfield Mass 65 Hillman St.

Pompadour Old English Stratford Violet

Unusual Opportunity

To fill in your inactive and obsolete patterns of flat silver. We have accumulated more than *three hundred* of these patterns, such as:

Bridal Rose	Lily-of-the-Valley
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This silver has been used and refinished and is offered in first-class condition at materially under the price of new silver.

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We have one of the largest stocks of unusual silver in the United States, same consisting of Tea Services, Compotes, Pitchers, etc., by America's Leading Silversmiths, also foreign makers.

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47 South Main Street
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ments can both be indoors, with the garden serving as a second reception space.

Types of evening affairs in the garden are limited only by your ingenuity. They introduce one new element—Man. A few hardy masculine gardeners may have ventured to your garden "at home," but they were the exception. With the evening they come justly into their own and are the prime essential, the main factor, around which we arrange our plans. If they like to dress up, you can have a picturesque, gallant party, with Japanese lanterns swinging in the dusk and dainty servings of ices and cake.

But if the head of the house prefers steak frys, and perhaps has gone so far as to build you an outdoor fireplace, save your efforts in the way of formal dining until winter. During the garden season concentrate on picnics. A table helps decidedly, because bugs and dirt have more trouble getting into the food, and things don't upset so easily. Have something to cook on or over the fire, whether it is the lowly wiener, an aristocratic steak, or merely marshmallows. The more variety, the merrier. And if it is a family party, plan some games that will scramble the adults with the children. We like to have occasional neighborhood picnics, followed by hilarious games of horseshoe pitching and croquet.

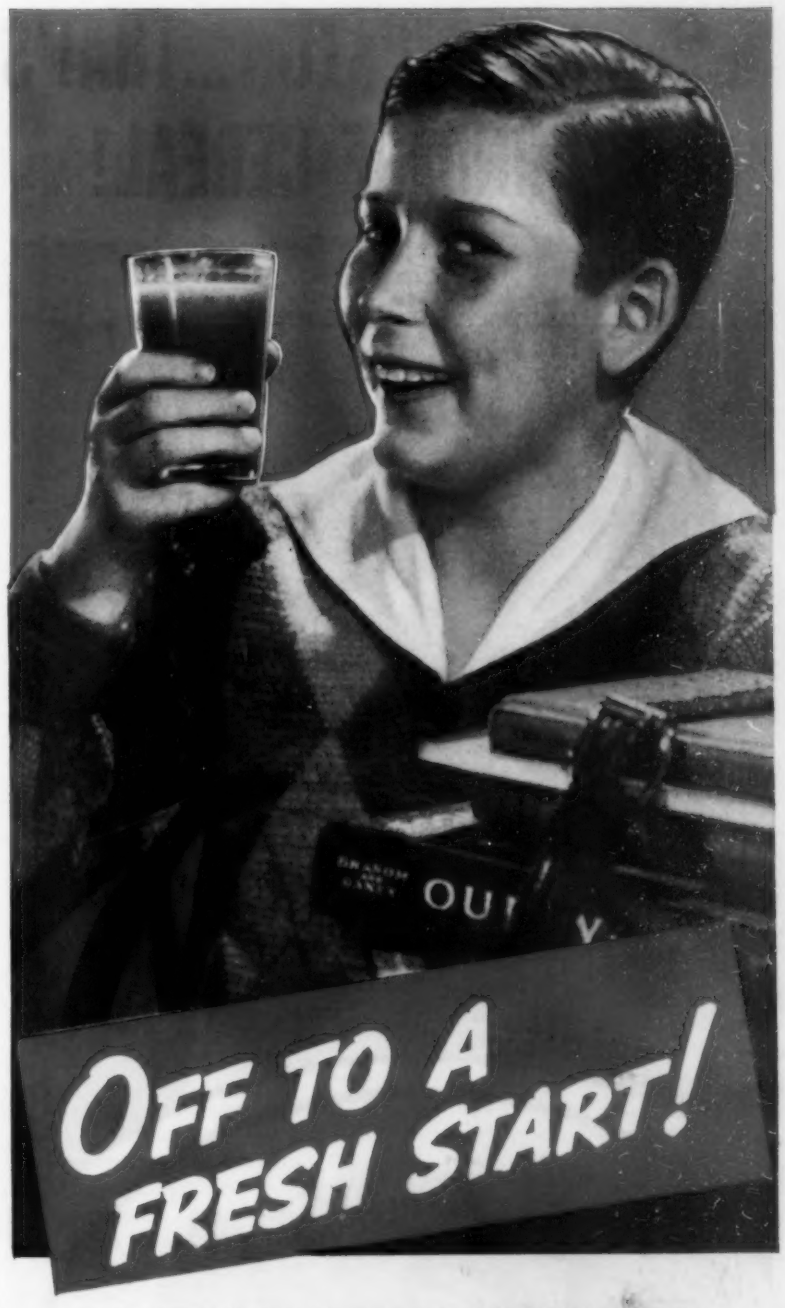
I have never tried a slumber party in the garden to complete the cycle of outdoor festivities. Frankly, I think I'll leave that to the children, though the thought of being lulled to sleep by the fragrance of lilies, and of waking to the song of birds is tempting.

Home of Dr. and Mrs. L. E. Bovik

[*Continued from page 31*]

house is from the front, with its shutters, its shingled roof, its white picket fence and neighborly trees, or whether one approaches unexpectedly from the rear on the adjacent side street, the setting of spreading hardwood trees is impressive. Inside the house, a discriminating treatment is also evident. Beautiful hand-wrought hinges, door latches, and fine old candle lamps are examples of the owners' appreciation for old iron work. The floors are planked, in the Early American method, with contrasting pegs and butterfly wedges. Handmade braided rugs were made exactly alike for the living and dining rooms in shades of brown, and livelier colors were introduced in the smaller hooked rugs, chair fabrics, leather-bound books, and cherry wood furniture.

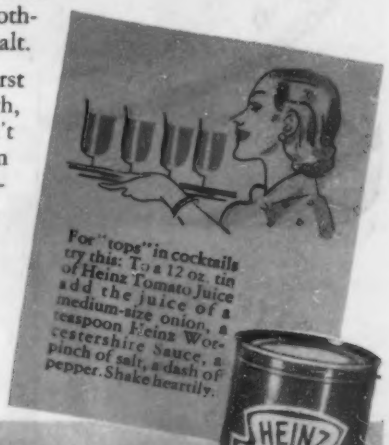
—Bert L. Johnson



GIVE HIM glorious flavor to whet his breakfast appetite. Give him priceless "summer sunshine" imprisoned in Nature's own tonic beverage. Start his day "in high" with a brimming glass of Heinz Tomato Juice!

Wise mothers know that Heinz Tomato Juice contains the protective vitamins so necessary to children's health. They know, too, that this invigorating drink is just the wholesome essence of ripe tomatoes grown from selected Heinz seeds. Nothing is added but a touch of salt.

Serve Heinz Tomato Juice first thing in the morning, at lunch, or before dinner. And don't forget to keep a supply on ice as a splendid thirst-quencher at any time o' day.


For "tops" in cocktails try this: To a 12 oz. tin of Heinz Tomato Juice add the juice of a medium-size onion, a teaspoon Heinz Worcestershire Sauce, a pinch of salt, a dash of pepper. Shake heartily.

57

HEINZ TOMATO JUICE

SHREDDED RALSTON...THAT'S MY KIND OF CEREAL!

... it's got me enjoying breakfasts again

Whole wheat cereal with delicious NEW FLAVOR

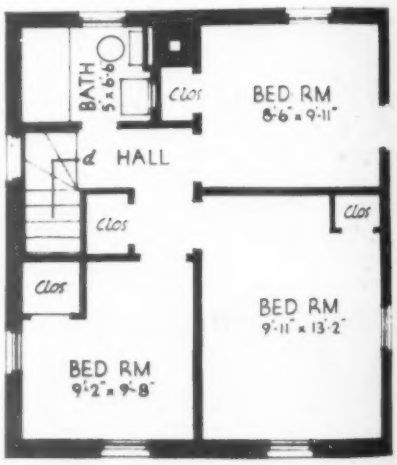
Of burned clay masonry

THIS residence, designed by E. A. Bennett, is tabulated "House E" in a pamphlet issued by Structural Clay Products Institute, Inc., 1427 Eye Street, N. W., Washington, D. C., on behalf of the burned clay products industry of this country. This series of designs for small brick houses (of which this is an example) are based on floor plans recommended by the Federal Housing Administration which were issued originally for the benefit of the National Lumber Manufacturers Association.

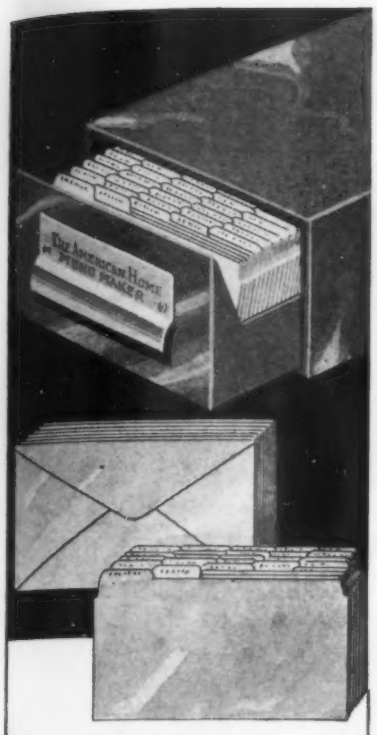
The price range is from $3,000 to $4,500, a cost which burned clay masonry walls will offset over a period of years by increased appraisal values and savings in maintenance. As these designs have been reviewed by FHA engineers, it is obvious that their construction can be carried out through FHA Insured Financing anywhere in the country.

In the two-story small home here illustrated, clever planning has included three generous bedrooms, ample closet space, and an unusually large living room. Like all of the houses, this one may be built without a basement if a dining room is not a requirement of the client, this space being utilized for heating equipment, or if locational conditions make excavation and under-surface construction expensive.

Construction is possible with walls of solid brick or with exteriors of brick backed with clay tile, while foundations may be either brick or hollow tile. Basement walls can be faced with glazed brick or tile.



The cost of this particular house, without land, service charges, or landscaping, etc., should average approximately $3,500 to $4,100. Omission of a basement might lower this figure about $400. These figures, however, may vary widely depending upon locality and job conditions. Financing payments under the FHA Insured Financing Plan should amount to about $32 to $35 per month depending upon the amount of your down payment



Give Her a MENU MAKER

Here's a unique cabinet for the busy housewife. The most practical way ever devised for filing her favorite recipes. It's proved so popular that there are now nearly 60,000 users.

The American Home Menu Maker is an all-steel cabinet, enamelled in five different colors to match her kitchen. With it comes a supply of Cellophane envelopes in which to file her recipes. This means that the recipe may be in daily use if need be, and always be fresh and clean. The envelope of Cellophane makes the recipe visible and is, of course washable.

The Menu Maker is also equipped with a complete set of indices, consisting of a complete classification of all foods under which to file her recipes, and an index covering the days of the week to permit her to plan her meals well in advance.

As a service to our readers and to get the widest possible distribution, The American Home Menu Maker has been priced barely to cover the manufacturing and carriage charges of the box, the Cellophane envelopes and the indices.

$1.00 Complete

The AMERICAN HOME,
251 Fourth Ave., New York City

I am enclosing $1.00 for the complete Menu Maker in Blue, Black, Yellow, Green, and Red (check color), this to include 25 Cellophane envelopes, indices, etc.

Name .....

Street .....

City.....State.....

Add 25¢ if west of the Mississippi, in Canada or U. S. Possessions.

and terms of your mortgage. It is interesting to note that the actual additional cost of building this type of house with brick exterior rather than wood represents only approximately $2 per month added to the total of monthly payments to be made by the home owner.

In financing a house with government help, first decide upon the home you want, consult with your architect, builder, dealer, or realtor and get a rough estimate of costs. Then take your plans to any bank or lending institution approved by FHA. Outline your situation frankly—what your expenses and your income are and what you can afford as down payment.

When your application is approved, you will be granted a mortgage payable in monthly installments figured according to your income over a convenient period of years. These payments, similar to rent, take care of all charges such as taxes, interest, and insurance and at the same time reduce the amount borrowed. At the end of your payment period, your home is completely clear of debt and you are forever free of refinancing worries.

Can your living room pass this one?

[*Continued from page 23*]

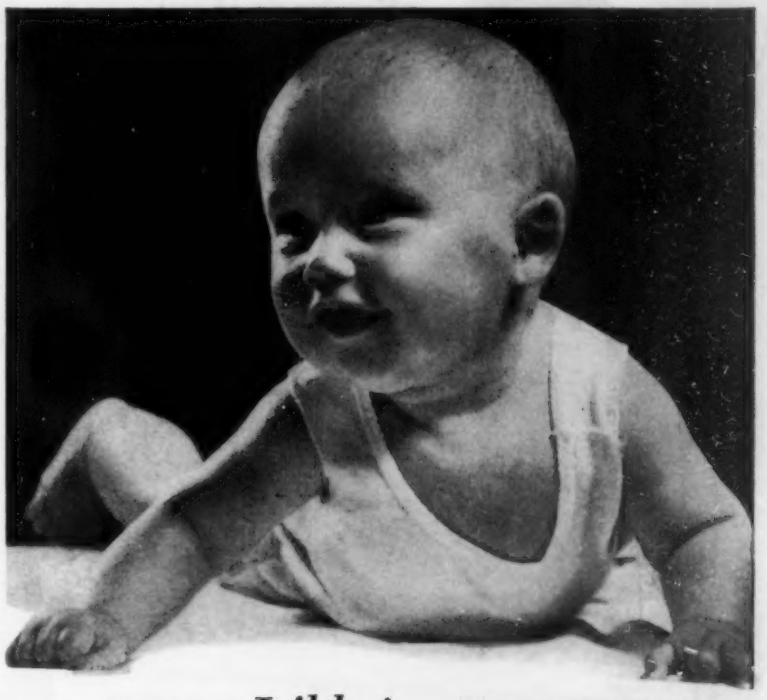
the controls to "low" for conversation, if only for the sake of those guests who may not have as young eyes as you have.

12. Have you developed your innate neatness to the point where it is a mania that won't permit you to leave magazines and books out on the tables in your living room? Nice for a model home, but your living room is being lived in, and what is wrong with letting a little of the evidence lie about?

13. Are the seating arrangements in your room such that guests have to shout at one another in order to carry on even a casual conversation? All furniture in a well-planned living room is arranged in logical conversation groupings, so that it is easy for three, four, five, or six persons to go into a huddle without calling for a piano mover to heave the various pieces about.

14. Have you considered the tremendous decorating power of books in a living room, or do you give friends the impression that you are a family of happy illiterates? Books, on small book tables, in built-in shelves, secretaries, or bookcases do as much to give a room a warm, friendly personality as your best collection of fine furniture. Don't be afraid to have plenty of them around.

"No wonder I'm hungry... *it's Libby time!*"



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Mother's coming now . . . with his bunny bib and a little bowl of the smoothest vegetables a baby ever feasted on!

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Libby's Baby Foods are selected, choice vegetables, fruits and cereal — specially prepared in spotless kitchens by an exclusive Libby process.

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Nothing is taken away from the *natural* foods. But Libby's special process makes Baby Foods easier to digest than the finest straining. Babies can begin to eat Libby's Baby Foods at an earlier age . . . and get the benefits of precious minerals and vitamins in vegetables and fruits. *Ask your doctor* when your baby can start on Libby's specially homogenized Baby Foods.

Nine Different Kinds. Little babies need variety. That's why Libby has six different *combinations* of baby foods . . .

No. 1—Peas, beets, asparagus.
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No. 3—Carrots, spinach, peas.
No. 4 (Cereal)—Whole milk, whole wheat, soy bean meal.
No. 5—Pineapple juice, lemon juice, prunes.
No. 6—(Soup) Vegetables, chicken livers, barley,

and three single vegetables . . .

Carrots—Spinach—Peas. All are specially homogenized.

Your grocer carries Libby's Baby Foods—or will be glad to order them for you.

* An exclusive Libby process that completely breaks up cells, fibers and starch particles, and releases nutriment for easier digestion. U. S. Pat. No. 2037029.

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*City*_____ *State*_____

*Grocer's Name*_____

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Wipe out your sink with a fresh ScotTowel. No cloth to wash out afterwards!

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CABIN in MONTANA

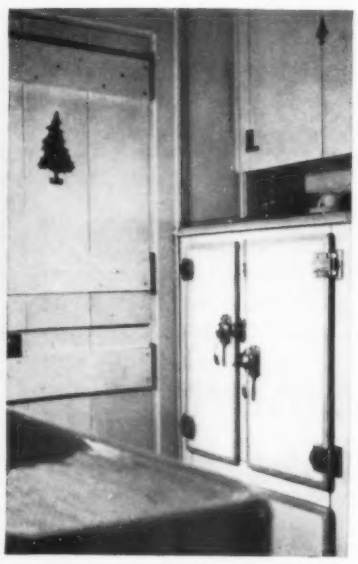
MY HUSBAND, who is a professor of Structural Engineering, has a hobby—building things. It is his recreation. Designing and building our home was just one of these recreational projects and it was such a success he has started another one. All this has been done in spare time because, after teaching nine months of the year, he has worked, during the construction season, for several years in the engineering department of a near-by national park.

We started our home on the proverbial shoestring. It took us three years to build it but everything was paid for as we went along, and what a relief not to have any debts now that we are enjoying the comforts of our own home. Having worked in the park and developed an appreciation of the log and stone architecture used there on many of the government buildings, we chose this log and stone Swiss chalet type for the design of our home. From the ground line to the lower edge

The small boy's bunk was built above the garage with a ladder from the bedroom leading up to it

of the window the house is veneered with native lava-slide rock. Above the window sills to the eave line, brown stained shakes were used and the gable ends are of stained vertical rough sawed boards with an evergreen tree cut-out, backed by a piece of green sheet metal, in every third or fourth board. The log trim, the rafter ends, and the eave brace logs cause most people to think of it as a log house.

The entrance doors, both front and back, are Dutch or "barn doors," divided in the center, to allow extra ventilation without floor drafts and incidentally to keep unwanted solicitors from pushing a foot through a partly opened door—and we do have solicitors, even in Montana. The



The kitchen has plenty of built-in cupboard space. A pine tree motif is used to decorate the doors

The living room with its knotty pine walls is done in brown, gray, cedar, yellow

tree design was used in the doors.

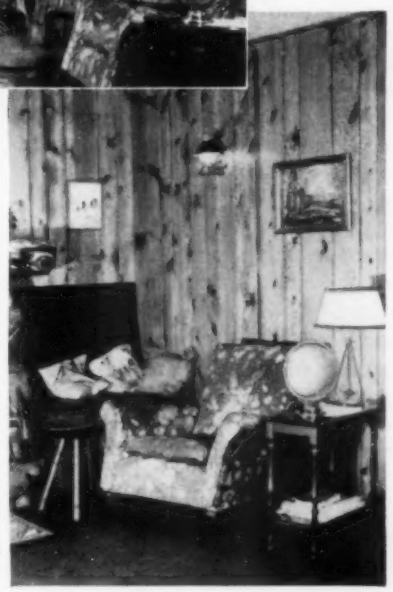
Our main object, from the very first, was to have a comfortable home with the least possible expense, so our solution was a three-room house made to correspond in size to the neighboring houses. The garage is under the same roof, and after building had started, we added to our family a year-old boy for whom a room had to be provided. This was done by converting 3½ feet of the garage into a bedroom floor space and having a full-size bunk above the space where the hood of the car fits in the garage.

The bunk room has been treated as much as possible like a ship's cabin, with a ship's lantern for a light, beam ceiling, etc. The walls and ceiling of the bunk are of varnished wallboard and the remaining wall is covered with paper. Baseboard, doors, and window frames are ivory enamel, while the built-in wardrobe, desk, and drawers at one end of the room are stained walnut to harmonize with the bunk finishing.

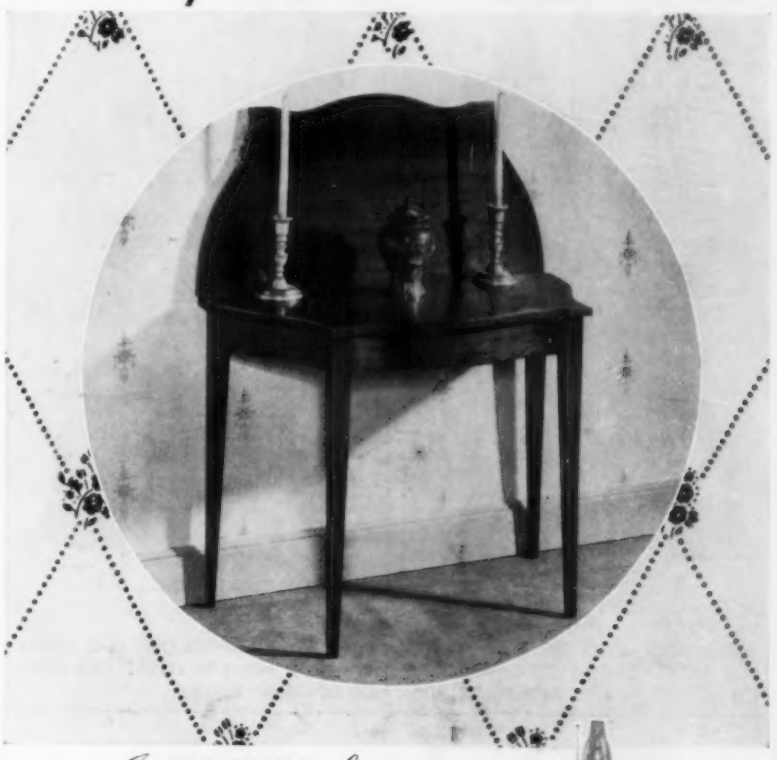
Instead of plaster, all walls and ceilings were made of wallboard and covered in bedroom and hall with paper. As the bedroom is on the north, yellow walls make it cheerful. On the floor we used the linoleum which looks like varied widths of planks with dowelled seams. The large closet in the bedroom is finished in the same way. The bath and kitchen walls are of wallboard, the lower part marked off in squares and enameled green and the upper part ivory. A furniture metal shower cabinet was designed and built into one corner of the bathroom. All corners are rounded and light is obtained from above through an opaque glass. A linen closet takes up another corner.

A boot box and recess in the hall give space for outdoor garments. The tree motif has been carried into the hall with a cut-out being used over the telephone bell box.

The kitchen is small and compact with built-in cupboards on each side of the window and over the sink on the opposite side of the room. Three shallow closets directly above the sink were made for spices, soaps, and cleaning equipment. The cupboard doors are very plain with half a tree cut



Imperial Tables



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in each panel to form an opening by which to open the doors. The hinges are HL type. Under one cupboard is the refrigerator, and the remaining space under the window and the other cupboard has been made into a copper covered work table with shelves for pans, etc., underneath. A drop-leaf table forms the front of one of these cabinets. Five drawers and a door cover the lower part of the sink and between the sink and the broom closet is a bottomless drawer with rods across on which I hang my towels. My flare for color was confined to the brick-red shelves and inner sides of the cupboard doors and I'm afraid I leave them open to enjoy the color.

I have left the description of the living room until the last, perhaps because I enjoy it again each time I enter, for it really is different. There are doors and windows, of course, but there's a corner cupboard for my things and another for my husband's guns. There's a rock fireplace that was made to use; and we use it, too. The hearth is about eight inches above the floor and invites one to sit and pop corn, or warm one's aching fingers, or just look at the flames. A woodbox at the side of the fireplace is open to the basement where the wood supply is kept. The walls are knotty pine of different widths and stained a warm brown. The colors in the room are taken from the four colors in the draperies, brown, cedar, gray, and yellow. The ends of the curtain poles are decorated with real pine cones. Hooked rugs, a base-rocker, and a dough table add the note of earlier days. The living room and hall floors are covered to the walls with carpeting (a new kind which is cemented to the floor like linoleum). The south end of this room which overlooks the mountains, is used as the dining room. Here we have our sawbuck table, two benches, and a chest of drawers.

As I mentioned before, comfort was paramount, and after three winters in a climate where it occasionally reaches 30 to 40 degrees below zero, we are convinced that the expense of additional insulation used was justified. We heat with gas floor furnaces, one large one in the living room and one small one in the bedroom, each with separate thermostats so that a constant temperature may be retained in the main part of the house while the bedrooms are cooler.—Mrs. Edward R. Dye, Bozeman, Montana.

CORRECTION:
We call your attention to the fact that the correct price of the "Skeleton" Hancock Grill shown on page 31 of our July issue is $22.50.

Are You Going to Redecorate?

A NEW BOOK on interiors, compiled by the Editors of The American Home, has just come from the presses.

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188 pages of color schemes, furniture arrangements, fabrics, etc. Practical suggestions for every room in your house. Adequately covers homes in every section of the country, meeting all living conditions from California to Cape Cod.

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The diary of a handyman

[*Continued from page 8*]

Thursday, August 4.—This evening I hooked up a couple of 150-watt bulbs in the kitchen, got out a four-inch flat brush and a fresh gallon of "inside gloss" paint, ivory in color, and went at that ceiling. The extra light is nearly as important as the paint, for without it a fellow is sure to miss a streak or two between brush strokes and find out next daylight that he's got to go over it—and that's more trouble than covering it properly the first time. This job of painting overhead is probably the hardest in the painters' repertory. Of course, I covered the floor and furniture with newspapers, and found I'd get less up my sleeve by dipping the brush often and taking but a little paint each time. With your brush held bristles up, any surplus paint not immediately spread on the ceiling is going to find its level—and that isn't where you want it. This "inside gloss" is practically an enamel, so it had to be spread with more care to avoid unevenness and brush marks than would be necessary with a flat-finish paint. Fortunately the original color of the ceiling was only a shade darker than the new paint, so one coat of the enamel covered, without the need of a flat coat between. And the slight difference of color was a great help in making sure I hadn't missed a bit of old ceiling here and there between adjoining strokes.

Hung my brush in a pail of water, which will keep it soft until I get back at the side walls in a day or two.

Saturday, August 6.—The side walls were pretty much of a soft snap after that practice on the ceiling. It seemed a bit like trying to gild the lily, but I went over the walls first with a piece of No. O sandpaper. Surprising how many tiny bubbles, rough spots, and a stain or two are eliminated. Just erased these eruptions when I found them, not wasting any rubbing on the rest of the surface. Wiped the dust off as I went along, and was rewarded by a smooth flow of the enamel. I suppose I'm not the only amateur painter who has persisted in believing that painting over a rough spot will leave it smooth and invisible. Paint doesn't work that way; to get a smooth result you must have a smooth base.

Tuesday, August 9.—Seems to me I've had mighty little spraying to do, these last few years. Some of my neighbors seem to pack a spray pump most of the time. I saw only one rose bug this season. It probably isn't wise to question one's blessings too vigorously lest they disappear, but I suppose it is permissible to set down a reason for being thankful. So, my public thanks to the birds! There are woods all around me where they can nest, but the robins, catbirds, and wrens seem to prefer being as nearly inside the house as they can manage. I have no dog, no cat. We put fresh water in two bird baths daily, and when I'm here in the winter months I set a bountiful table of suet for them. That's all I do. The birds, on the other hand, police my garden with all the efficiency of the Northwest Mounties.

Thursday, August 11.—The damp weather had grabbed a bedroom door this week and it stuck. Rather than plane down the front edge, which would have necessitated repainting, I found I could shave just a trifle off the jam behind the hinges, where the hinge would cover the raw wood. If, when the door dries out next winter, I've got it too loose, I'll put a piece of cardboard behind the hinges to replace what I've cut off.

Saturday, August 13.—You know, the trouble with this resolution of mine is that it becomes one's master. Now that the kitchen ceiling and side walls look so spic and span, the family regards the woodwork as a public disgrace, though it never was bad enough to arouse comment before this refurbishing began. Well, I've been told often enough that one false step leads to another, but what one innocent little resolution will lead to I have to imagine.

Monday, August 15.—Like most folks, when I put in some base planting around the new house, I didn't inquire how fast these arborvitaes and retinosporas would grow. I know now. They're bent on covering, shading, and otherwise crowding the house right out of their way. In self-defense this evening I sawed three of them off at the ground level and encouraged the periwinkle ground cover to hide the scars. Should have planted something slow-growing like yew, box, holly, or laurel there in the first place.

OF INTEREST to YOU

IF EVER we have seen ingenuity put to practical use, it is in the new Siegel lock manufactured by Yale. It is for furniture, making it possible for you to lock desks, chests, buffets, and dressers where you keep things of value. Best of all, the lock is installed flush with the surface, on the side of the

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Fresh Frogs' Legs only for a special treat

FRESH FROGS' LEGS are a party food. Serve 1 or 2 pairs to a person. Boil about 3 min.; wipe dry, season with salt and pepper, dredge with flour; fry in butter until brown (1 or 2 min. on each side). Make cream gravy as for fried chicken. Serve in rows on a hot platter, sauce separate. Fresh frogs' legs are in season from February to September. But you always get fresh Old Golds.

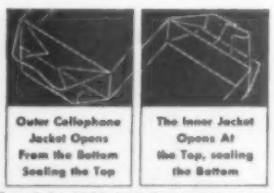
"BUDGET MEAL" foods, of course, are good loyal friends, wholesome and nourishing. But where's the spark of savor and romance that a "party" food gives?

You get that savor and romance in Old Gold Cigarettes—with their exceptionally smooth, double-mellow flavor, which always reaches you entirely fresh.

Fine flavor in food depends on fine ingredients! Old Golds' makers know this. (They've been "A-1" tobacconists since Washington's time.) So they always use prize crop tobaccos, mellowed and blended with watchful care.

Stale tobaccos, you know, may worry your throat, spoil smoking pleasure. So Old Golds are cunningly sealed in a double Cellophane wrapper that keeps out every bit of dust, dampness and heat, and holds in the freshness.

It's a courtesy to your guests, a loving little attention to your family, to have these fine Old Golds always in the house.



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Notes about fabric care

Did you know that fabrics composed chiefly of animal fibers (such as woolen materials) must retain their natural lubricants or animal oils? Have you heard that healthy fibers contain from eight to twelve per cent moisture? These are important facts to consider if you want your upholstery and the like to stay beautiful and durable. These and other facts have played a large part in developing a process to preserve fabrics, rugs, needlepoint, and tapestries.

The Manhattan Storage and Warehouse Company's A-T-R conditioning process has been tested and found perfect for lubricating the fibers, increasing tensile strength, and restoring or maintaining the original beauty of the fabric. First of all they remove the inevitable film of dust which is insoluble in water, prevents natural air moisture from reaching the fibers, and saps their vitality. Then, by a penetrating treatment that establishes lubrication, the fabrics are made to maintain proper moisture equilibrium. This same process makes fabrics immune to insect attacks and mildew.

Books of interest

101 THINGS FOR THE HANDYMAN TO DO. By A. C. Horth. Lippincott, $2. Would you clean a clock, glaze a window, repaper or redecorate a room, seat an old chair, string a tennis racket, build a garden bench, gate, or trellis, or make a waterproof tent, a bookcase, or a window box? These and seemingly innumerable other useful tasks are concisely but clearly covered in the 214 pages of this little book; and only in a few places is its English origin revealed by unfamiliar words or pictures of tools and gadgets that are not to be found in the average American home—or the nearest hardware store. Mighty helpful in an emergency, and interesting to read "just in case," or even merely for the fun of it.—E.L.D.S.

PLANNING AND PLANTING YOUR OWN PLACE. By Louis Van de Boe. Macmillan, $4.50. A companionable, practical manual on the making and maintenance of home grounds, full of answers to the questions that trouble beginners as well as facts and data that experienced professionals frequently need to refer to. A rather remarkable condensation of a huge amount of information into convenient compass.

FLOWER SHOWS AND HOW TO STAGE THEM. By Adele S. Fisher. Smith, $5. Every step in the complicated process of conceiving and realizing a flower show clearly outlined, explained, and illustrated against a background of the successful thirteen-year record of the author's own garden club. A valuable manual of guidance and practical inspiration.

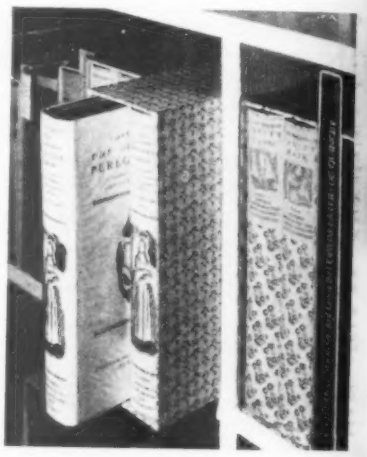
. . GARDENING FOR THE SMALL PLACE. By Leonard Barron. Doubleday, Doran, $1. A simple little introduction to home gardening possibilities and practices for the novice; one more evidence of the lamented author's devotion to his lifework—helping more people to have and enjoy gardens.

Boxes for books

[*Continued from page 22*]

uses a stiff vegetable brush to iron out the inevitable wrinkles, and then goes over it with a damp towel.) Finish with shellac.

Here are a few words of extra advice. Spread newspapers on the floor so that knocking over the



Limited edition book boxes, above, like those Mr. and Mrs. Gerken make

paste won't be a major calamity. It is wise to cut the top and bottom pieces slightly large, so they will fit over rather than in the jacket part of the box. Put the paste on the the paper or fabric cover, not on the box. And finally, Mrs. Gerken highly recommends a sponge as a pleasant way to moisten the gummed tape.

Soap in garden sprays

SINCE the publication in the March AMERICAN HOME of Dr. Cynthia Westcott's article, "One Hour a Week Enough," the question has been raised as to whether it was necessary to specify "good quality *white* flakes" as the soap ingredient in the "garden medicine chest." It is submitted that there are high class *yellow* flakes that should prove equally effective and satisfactory as well.

This problem is rather compli-

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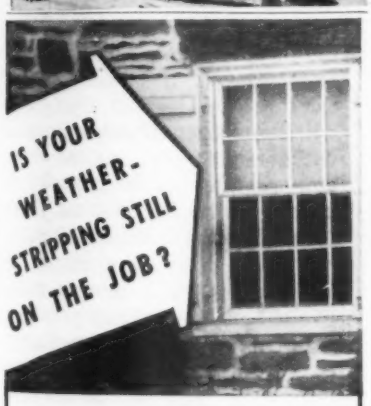

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cated owing partly to the variable character of the many soap products on the market, partly to the fact that any spray mixture involves chemical combinations that may have different results under different circumstances, and partly to the fact that all spraying problems involve living plants which vary greatly in their respective reactions to different materials, under different conditions.

However, there is no question but that the phrase "good quality" is far more important in this connection than the consideration of color. That is, it would appear that any good, pure soap that is not highly alkaline in character is suitable for use in insecticides where the incorporation of soap is indicated. But even this means several things, for soap is employed in various ways in endeavoring to control insect pests.

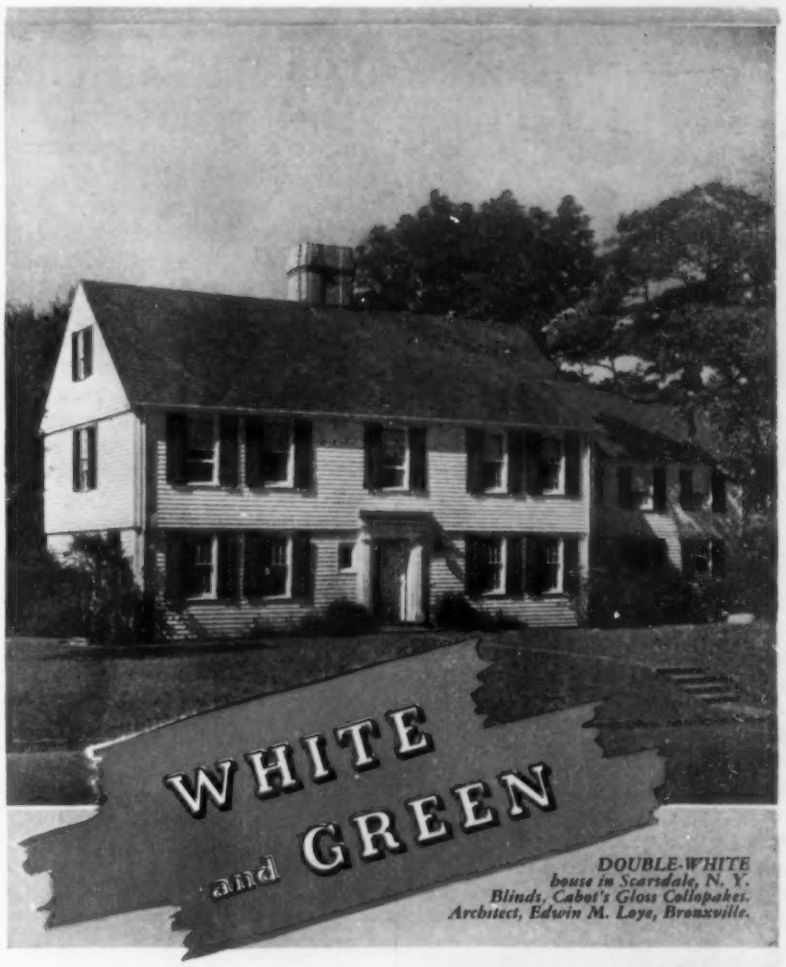
Dissolved in water, soap is, itself, an effective insecticide against certain aphids and other soft-bodied insects. Secondly, it is used to emulsify oils in water when these are used to kill pests. It is also used in the capacity of a "wetting agent" or "spreader" in combination with a wide variety of insecticidal materials. And the properties that a soap should have for use as, or in, an insecticide differ according to the specific purpose for which it is used. Thus, for emulsifying oil in water, even a cheap grade of soap containing excess alkali can be used. However, if soap is to be used with extracts of pyrethrum or derris, it is highly important that it contain no free alkali, and furthermore, that it does not hydrolize when added to water so as to form free alkali.

In the way of precautions, it should be emphasized that no product containing lime should be mixed with soap, otherwise the fatty acids in the soap are precipitated as insoluble calcium salts. Bordeaux mixture contains calcium salts and should never be used with any soap. Also, soap should not be used with arsenical preparations or sprays, such as arsenate of lead.

For these reasons there have been devised and placed on the market several liquid soap preparations designed especially for use in spray mixtures. These are in general use by professional shade tree experts, plant doctors, and all who do extensive spraying operations; and they are more or less generally available to, and suitable for, amateur gardeners.

However, for those with small gardens, who do but a limited amount of spraying and who do not want to bother with the special soap preparations or are not able easily to obtain them, any good quality soap flakes are safe, convenient, and satisfactory.

—HORTICULTURAL EDITOR



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A little house should take heed of details!

[*Continued from page 41*]

illustration of what can be done to bring a standard kitchen unit into harmony with the Colonial feeling of the rest of a little house. The trick is in the low double casement window, the pretty rounded shelves, and the use of molding and scalloped valance.

Dormers are quaint, but usually only on the outside of a small house! Inside the sacrifice of such precious factors as light and space makes them an aggravation instead. In this little house, the dormer pictured furnishes useful space and light for the dressing-table because of its unusual size, and the space under the roof on either side is far from being wasted. It is used for the attractive shoe cupboards.

Distinction can certainly be managed in the small Colonial house; careful attention to detail is what can turn the trick! Proof, if further proof is needed, is here for the looking! Not one detail but what would make the difference between the nice but usual little Colonial and the little house by the side of the road that caused passing cars to pause, or made poets sentimental about home!

Put your best foot forward

[*Continued from page 14*]

design. Break up this harsh line with some planting, yes; but at certain intervals allow the grass to grow up to the building. The effect is to lower the building and give more repose and ease to our picture.

Another consideration is the success of our picture in winter. Since it is on display for twelve months of the year in all the varying moods of nature, the choice of plants should be such as to create a continuous pleasing effect. This would indicate evergreen material, which I believe should dominate, but there are deciduous plants which in winter have interesting and attractive bark and twig structure.

The factor which, to my mind, does more than any other to give character to a facade treatment is the presence of one or more matured trees. Nothing helps so much to give an air of permanence and established age. They, too, help to lower the building and make it seem truly to belong to the soil on which it is set. Give up the projected pool or perennial garden if you must; postpone

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that purchase of a collection of this or that plant if necessary, but get a tree or two. Also, choose kinds which enhance the facade rather than shut it out. In other words, select a tree which branches high enough or naturally grows in an arching form so that its head does not form a huge blot on the picture. (This is a sly dig at the use of Norway maples for residential beautification.) Compare Figures 1 and 2 on page 14. They show the same type of building, but in Figure 1 its lines and character are lost, whereas in Figure 2 they are well framed.

THE actual choice of the material to be used is much too complicated a problem to be covered in a single short article, but a few remarks, I believe, would be pertinent. It has always seemed to me a mistake to use spruces, pines, and similar trees in small sizes for a house planting. Being forest trees with a tremendous ultimate growth, and depending for their attraction on their symmetry and perfection, they soon begin to crowd the building, one another, or other plants; to lose their needles, and to look generally "ratty." I also object strongly to the use of the varicolored developments in evergreens, such as the "blue" forms, and such and such "aurea" varieties. A good dark, vigorous green seems to me so much more restful and quiet.

It is desirable whenever possible to use one matured specimen slow growing if possible, rather than several smaller ones. This will keep your planting in scale without continual cutting back and will obviate the necessity of expensive shifting in later years.

Success in the choice of material boils down to a matter of good taste, which is very much like the measles—either you have it or you haven't. The late Gorton E. Davis, for years head of the Landscape School at Cornell University, once said in this connection, "Nothing is good and nothing is bad—it is a question of the eternal fitness of things."

With these thoughts in mind, let us go completely over one typical small house facade and its landscape treatment. Check the solution, as represented in Figure 4 on page 14, against the items I have mentioned.

(a.) Does your eye involuntarily go to the motif which is by design the most important?

(b.) Is it formal, or picturesque?

(c.) Does the building rest on the ground or on bushes?

(d.) What will it look like in winter?

(e.) Does the planting pull the house down and make it belong to the property?

(f.) What will it look like 10 years from now?

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This particular plan may be so executed that the plants used can be chosen to suit the pocketbook. For example, the two strong evergreen plants on either side of the door would best be boxwood. But if sufficient funds for that were not available, Japanese yew could be substituted, either Taxus cuspidata brevifolia or, if this also were too expensive, the species, Taxus cuspidata. And so on.

Analyze, according to these standards, the actual treatment of a house in your neighborhood which you have admired. Analyze your own. Does it do the job? I am sure that if it is successful, it adheres pretty closely to the principles I have discussed and has been given a dominant setting of good green grass in front..

This is the first of two articles on basic landscaping principles for owners, or would-be owners, of small homes. As it deals with the front or "public" aspect of the house, so the second, to appear in an early issue, will take up the treatment of the rear, or garden, or "personal" portion of the grounds.

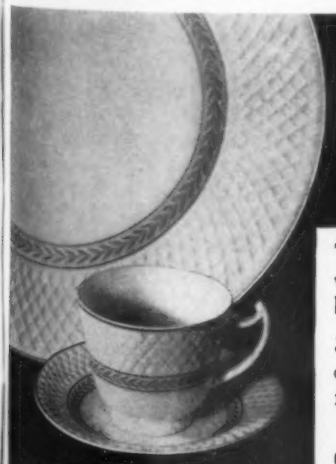
—HORTICULTURAL EDITOR

Will your house be as well designed as your clothes?

[*Continued from page 42*]

year, how to "make up" for business or sports, even how to have a baby, but many of our houses still leave a great deal to be desired both in appearance and convenience. But it is appearance that weighs upon this correspondent at the moment.

Appearance of a building, no matter how modest, comes under the head of architecture. And why is architecture such a mystery when it is so constantly with us. It is time we learned something about it, if we can separate it at least partially, from the mass of structural and mechanical details and the haze of sentimental non-



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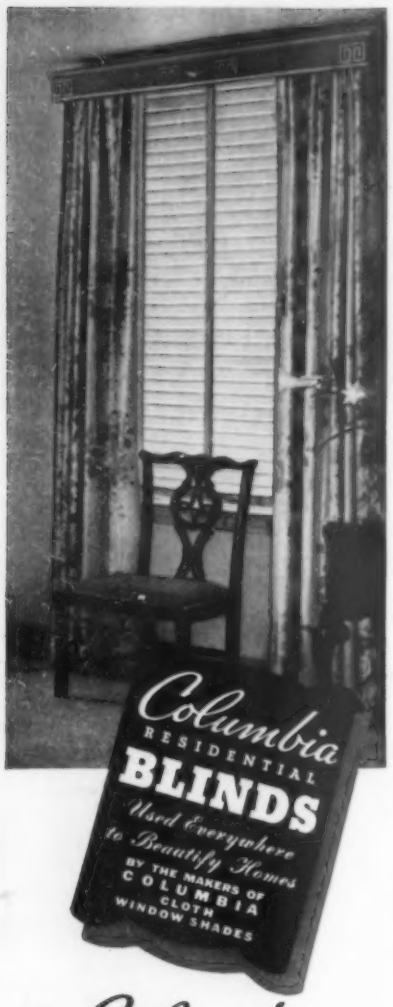

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sense which bog us down when we go forth to purchase the ingredients to make up a house.

The same principles apply to the design of a building that apply to the design of a gown, an automobile, a hat, a paring knife. First, each must be designed for its use. Second, each must have as good material as the purse and the purpose will allow. Third, each should be simple as a tree is simple. Fourth, and above all, each should have good line and proportion. We are familiar with these principles as applied to the clothes we wear.

UTILITY *or design for use.* No one in her right senses would choose the same design for a house dress that she would choose for an evening gown. Therefore, when building a small house why try to make it a castle in miniature? Why try to incorporate in a $5,000 house all the features that would appear in a governor's mansion? If the budget is limited, which it usually is, it is not always necessary to have a breakfast room *and* a dining room. Breakfast can be eaten in a corner of the kitchen, and the space thus released can be used for a sewing room or something else equally desirable. Far better to have as few rooms as we can possibly do with and have better construction and material. Each room should be not as large as possible, but as large as necessary. The guest room does not have to be the same size as the master bedroom. The bath should be large enough to hold the required fixtures conveniently, but no larger. The bigger it is the more floor there will be to clean. If you have a big family and do a lot of entertaining you need a large living room, but if your family is small, and you take your friends to the Country Club, a smaller living room will suffice.

Use of materials. Need we reiterate the old axiom that the quality must be as good as we can afford. Take, as an example, hardware. Poor hardware simply will not stay in good condition. It must constantly be repaired and adjusted, causing both annoyance and expense. Rather do temporarily with fewer gadgets and push the quality of material up a notch.

The material should be appropriate to the climate. A heavy coat with interlining, very comfortable in Maine, would weigh you down in Southern California or Florida. Similarly, in a mild climate, it is not necessary to use as much insulation nor to install so expensive a heating system.

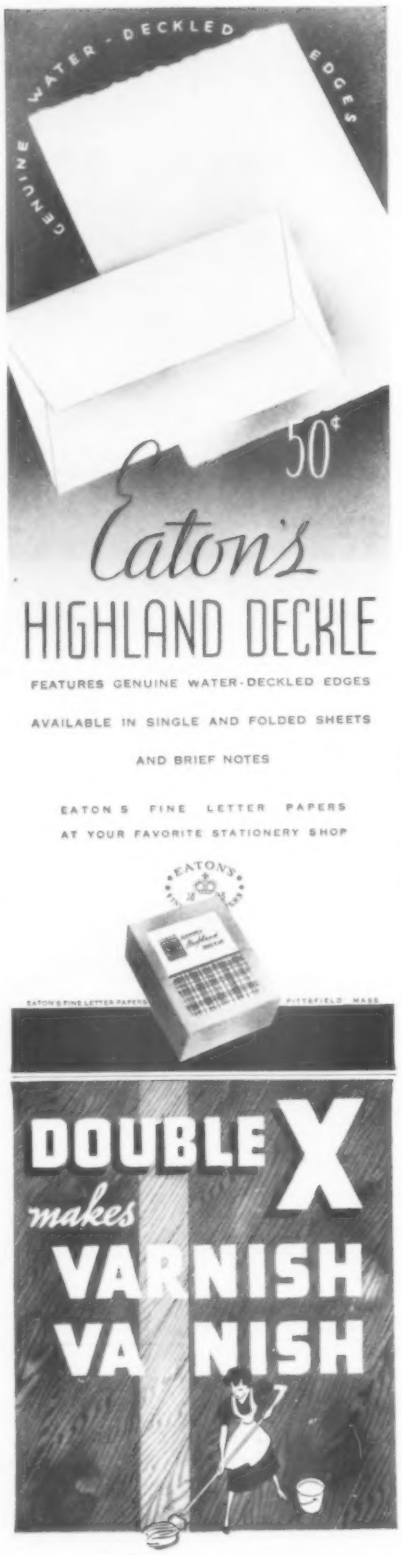
Material should be used honestly. In recent years, when cotton was used so extensively for evening dresses, we did not pretend that it was satin. It was used because it was inexpensive and washed well, and we chose designs to fit it.

Therefore, when using plaster let it look like plaster, not fake stone. When using linoleum let it be linoleum, not tile. Linoleum is a perfectly good material in its own right, and why not use some of the stunning new designs?

Simplicity. It is a well-known fact that the best-looking, smartest hats and frocks are the simplest ones. You would not think of using feathers, *and* flowers, *and* fruit, *and* ribbon on the same hat. Perish the thought. Therefore why insist on having all the ideas in the catalogue carried out in the facade of one house. Walk down any street and look at the jittery faces that many of our small residences present to the world. It is not unusual to see one small house with bay windows, porticoes, false chimneys, buttresses, a porte cochere, leaded glass, and jutting wings all in a space of about fifty feet. What we need is not more ideas, but better use of the ones we have. We do not want our houses to be cute and tricky. We want them serene and restful, which they never will be unless we exercise a little old-fashioned restraint. We want them to look as well five years hence as the day we move in. And here is the place where the choice of a house differs from the choice of clothes. Clothes are chosen to last a year or two. But you choose your house much as you would a husband. You *hope* he will last a lifetime. But the house will be dated long before the mortgage is paid off if we fall for every entrancing line and fancy just because it is being sold right now. You remember that too, too cute little hat that you bought in an unguarded moment which did not go with anything you had and had to be given away? Need we say more?

LINE *and proportion.* These are a little more difficult to define.

A short woman on the plump side does not wear horizontal stripes, nor two-color ensembles that cut the figure in two. A tall person can wear large hats and jackets. In other words you consider the figure before you drape it with material. In the same way in the design of a house, the outer shell or the exterior is the dress of the plan. It should fit. It is a mistake to start with a preconceived notion of what the exterior is supposed to look like and then to pour the plan into it. The needs of the family, the location, and the orientation will determine the plan. Why are the early American things so entrancing? Because they were the natural outcome of the needs of the time. Towers, monumental entrances, and over elaborate chimneys have no place in the small house because they



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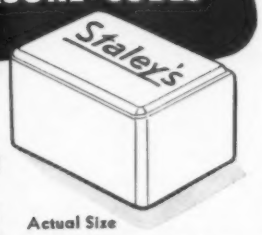

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too large and far too impressive.

Now all this does not mean that the house should be dull or monotonous. We are all well drilled in the principle of using one good suit and varying the accessories. In the same manner, if the walls and floors and permanent trim are simple in color and pattern, the total can be varied and brightened from year to year with the movable and perishable decorations; and if one scheme becomes tiresome, it can be changed. Or on the exterior, if the basic design is simple and good, color and planting can be added or changed.

Having taken a small dash up the path of architecture and having seen a glimpse of our real needs, how are we going to achieve them? Well, it is an open secret that if we rise and cry out for things long enough, we shall get them eventually. If we absolutely refuse to accept poor design, those gentlemen who are trying to sell us houses will provide us with good design. Furthermore, there are a great many young architects who have time to bother with small houses. Nay, they even pant to do your work.

The home of Mr. and Mrs. W. A. Sleght

[*Continued from page 30*]

room with the elegant mahogany cove moulding nearly a foot wide which so intrigued me when I was taken to a hotel for dinner by my grandfather on circus day. Nevertheless I was storing up ideas for what is still the greatest thing in life—a home.

When I was married and went to a Midwestern city to live, I joined a group of women who dubbed themselves "The Antiquers." We met bi-weekly and then spent the afternoon visiting antique shops of all descriptions. By studying the lovely things we saw, we developed a taste for the best in the various periods. Out of our attics and those of our families we took bits of almost forgotten furniture. I resurrected many fine Federal and Empire pieces and had an orgy of giving and trading so that I became the owner of additional "old stuff." (My husband had inherited many charming things from his Quaker family including Sheffield plate, samplers, and blankets.) Every "grab bag" I could find was stripped bare; my mother went so far as to warn the family that nothing was safe off their backs.

You can see that we were rapidly reaching the place where a house was inevitable for our possessions. My problem was not how to furnish my house but how to house my furniture. I looked and looked but could not find a place

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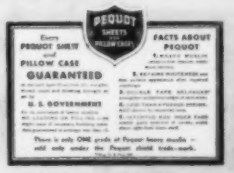

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that seemed suitable. I began talking to architects and then went down to New England where, during a period of study, I saw in the charming cottages there just the setting I wanted and I came home full of definite ideas to work out.

I found a young architect who was as enthusiastic as myself so we went to work. Let me say here that to build a house with little money and a great deal of advice is a developing experience; it develops not only ingenuity but self-restraint to a marked degree. We drew tentative sketches; we measured furniture and found that some spaces had to be enlarged in the plans, some cut down, some lowered, and some raised. Always the disciplining factor of strict economy was prominent in our minds. At last, size, line, and proportion suited us exactly and the contract was given, the building begun, and finally finished.

When the furniture was moved in everything snapped right into place! And why not? Each spot was planned for a certain piece which now looked thoroughly at home and contented. Daily, people began coming to the door, singly, and in groups, wanting to know something about our house. I think my greatest thrill came when a cousin brought an out-of-town guest who exclaimed, "*Is* this an old house or isn't it?" One could scarcely realize that a small house could attract so much attention. Its outstanding qualities were simplicity, careful handling of details, and complete harmony of house and furniture which had lifted the house completely out of the commonplace. We have lived here five years and we have thoroughly enjoyed it. As I look at my diary of long ago, I say, "Well, I *have* it! It's white with green blinds; there are red geraniums outside the windows in summer and inside the windows in winter, and I *hope* it's fairly clean!"—NANCY WOODWORTH.

Don't neglect the passageways

[*Continued from page 44*]

all of them prefer to delay dinner until the tardiest relative has arrived and hung up his coat; but the comfort, like the dinner, is apt to be cold. After all, it should be possible to get to the dining room without blocking the front door.

But suppose that the entrance hall is adequate, and that space has really been saved by using the stair-well to add roominess to a necessary passage. Is it certain that this is the best arrangement for the average small house? If the staircase is handsome enough to deserve such a conspicuous place, and the hall large enough to give it a proper setting, most people would probably answer in the affirmative. Nevertheless, if there is not a back stair also, this way of securing passage to the second floor has plenty of drawbacks. Morning callers will always be in the way, and if there is no servant (or even if there is) the mechanics of housekeeping can't be kept in the background.

The central stair hall is one of those many features, beautiful in themselves, which small houses have borrowed from spacious mansions. Such borrowing is not to be condemned if it really solves the present-day problem, but it frequently does not. In these days of photography and other aids to copying, it is lamentably easy to crowd the comfort out of a house by using it for the storage of architectural antiquities; and of all these beautiful heirlooms, the open staircase is the one which takes the most room.

IT SEEMS to be accepted doctrine that a stair between walls cannot be beautiful, but this is clearly not so, as anyone who has been to Italy can testify. In order to look its best, such a stair must be wide, which it can well afford to be. It must also have straight runs, without winders, and it should be well lighted at both ends. But this is the way all good stairs were built until the high cost of construction made us forget the equally high cost of broken bones. In fact, the rules which we must observe in order to get a handsome closed stair are those which we must follow in any case if we want comfortable access to the second floor, with room for the passage of furniture and trunks.

But if we make the stair simply an ample passageway from one floor to the next and not a handsome ornament in an otherwise useless room, we lose only the gilded counterfeit of spaciousness, not the real substance. If we have done a good job, the design will satisfy the ear as well as the eye, because, instead of imitating the plan of a large house, we have aimed at the quietness and privacy which real spaciousness always gives—surely not a bad mark to aim at in the age of radio. Noise is almost our chief problem nowadays, and it seems to many of us a sorry functionalism which knocks out all the partitions and leaves us defenseless against sound waves.

It is, moreover, a strange idea of beauty which demands that small houses be made to look larger than they are, that low rooms be treated to make them seem high, and high ones, low. Common sense should tell us that a well-designed room is one which

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is content to be itself. The mystic "flowing" of one room into the next is more often than not a confession of failure to study the problem on its merits and decide, once and for all, whether there should be one room or two.

Real functionalism demands that the designer make up his mind. It may be necessary to combine functions, but there is no reason for confusing them, and noisiness is a sure indication that functions have been confused. A quiet house, on the other hand, offers proof that the relations between rooms have been thoughtfully studied. The result may not be so imposing at first glance, but its charms are apt to prove more durable, since rooms which cannot sponge on their neighbors must preserve self-respect by paying their own way.

Thus a hall, which is totally inadequate as a setting for a showy staircase, will seem more than ample if it serves only as an introduction to the living room. When the stair is moved away from the front door, it becomes accessible from both hall and kitchen, and it no longer competes with the entrance to the most important room in the house. The hall can even be smaller than before, because the appearance of spaciousness does not depend upon its own dimensions, but upon the way in which it concentrates attention on the larger room beyond.

Since this is the artistic function of passages, it might be well to consider whether the space thus saved ought not to be added to those little hallways, upstairs and down, which usually concentrate attention on their own meanness. Many a "useless" passage is useless only because it is too small, and both comfort and appearance would be served if it were enlarged to take care of some of the gadgets which are now treated as afterthoughts.

FEW houses, for instance, have a special place for the telephone. If the problem is not entirely overlooked, it is "solved" by pushing the instrument into an uncomfortable closet. Yet there is nearly always a central passage which could have been designed to accommodate a telephone table and a chair. Such a passage, strategically placed, would give privacy at the least possible cost, and without cramping. It would give easy and pleasant access to the lavatory, which certainly does not belong near the front door. And it would not cry aloud, "This is where we saved space."

The upper hall can likewise afford to be larger if it is something more than a passage. A slight increase in size would not only relieve the appearance of penny-pinching, but would make

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it possible to get at the linens without blocking traffic. A little more stretching, and there would be room for a blanket chest. Real liberality would result in a well-lighted alcove for the sewing machine. Such planning does not waste space, but conserves it; it is the very essence of functionalism, putting useless passages to work, and thereby improving both the artistic and the practical relations between the larger rooms of the house.

Spaciousness is a sham if it exists nowhere but in the front hall and the imposing vista presented to strangers is offset by meanness backstage. The total impression which a house makes upon its occupants does not depend upon the view from the front door, but upon the pleasure felt in going from room to room, and the smallest house will seem adequate if it unfolds like a quiet little drama, without strained gestures or forced effects. How much the smaller parts contribute to this sense of adequacy can be gauged by the delight we all feel in seeing the new kitchens and bathrooms. Why should not the passages add to this delight?

Living room or corridor?

[*Continued from page 32*]

ism which results in an exactly similar placing of davenports beside almost all American hearths. The sad fact is, as the foreigners would realize if they were not in such a hurry, that no other placing is usually possible in our long, narrow living rooms!

So, far from gaining space—usable space—the combining of two small rooms often has the opposite effect: taking away the walls which would accommodate furniture, and compelling us to furnish the floor instead. And consider the disadvantages! If the fireplace is on the long wall, as it practically has to be, the fireside group forms a promontory in the middle, with a narrow passage to connect the more or less useless spaces at each end. This is jolly enough when the family is alone and everyone can sit in the middle, but since the room was made large in order to facilitate entertaining, is it not a little unfortunate that when there are parties the guests must divide into three groups, each turning its back to the next? The room is

Antoinette Perrett

Emelie Danielson

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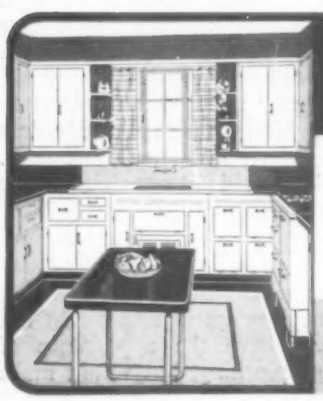
certainly not designed for polite conversation. Neither is it designed for quiet conversation. Its small size should forbid the manners appropriate to a semi-public function. Its shape, being exactly that of a large reception room, encourages just such manners. The guests are compelled to form separate groups, and if, as some say, our manners are becoming worse, and if, as most people agree, the art of conversation is



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nearly extinct, who shall say that the long, narrow living room is not the villain of the piece?

It is true that the shape of a room influences its cost, so that the extreme narrowness of so many living rooms results partly from the builder's desire to save money. If price is the only consideration, then the standard width of twelve feet is the best that we can expect, and we shall have to do with less when the supply of Douglas fir gives out. But a room sixteen feet by twenty costs no more to finish than one which is eleven feet six by twenty-seven feet three inches (which sounds incredible, though I am quoting from a plan featured in a recent magazine), and may cost less to heat, so that one may question the economy of the short floor span, which is the only economy involved. More lumber, in this case, means more comfort and more space, though the floor area remains almost the same; and the actual difference in cost—assuming that only the living room and the bedroom above will be affected—is not much more than one hundred dollars.

THIS is not to say that a proportion of four-to-five is ideal in all cases. Good proportion, in rooms, is not a matter of geometry but of fitness—fitness for human uses. There is no such thing as a *correct* proportion; it all depends! But it depends, in a great many homes, on the presence of overstuffed furniture, which takes a great deal of space and encourages the user to take even more. Unless we are content to stretch our legs only in one direction, we need wide rooms for such furniture, for we certainly are not going to throw it out. It is comfortable; it is handsome. When all is said and done, the overstuffed sofa is the best thing furniture designers have produced. But it does need space!

In a large house, of course, the bulkiness of sofas and easy chairs creates no problem. Where all dimensions are ample, it makes little difference whether rooms are long or short, and the designer can adjust proportions to suit his taste. In a small house, on the other hand, it is impossible to accommodate the necessary furnishings unless the limited floor space is disposed to the best advantage. And, in practice, this means that the width of the rooms must be considered before the length.

If a long room is only twelve feet wide, it has, in actual fact, only two walls; and if one of these is occupied by a fireside group, the other must be kept free for traffic. The ends can hardly be considered as belonging to the room, since they contribute almost nothing to the total available wall space or to the free floor

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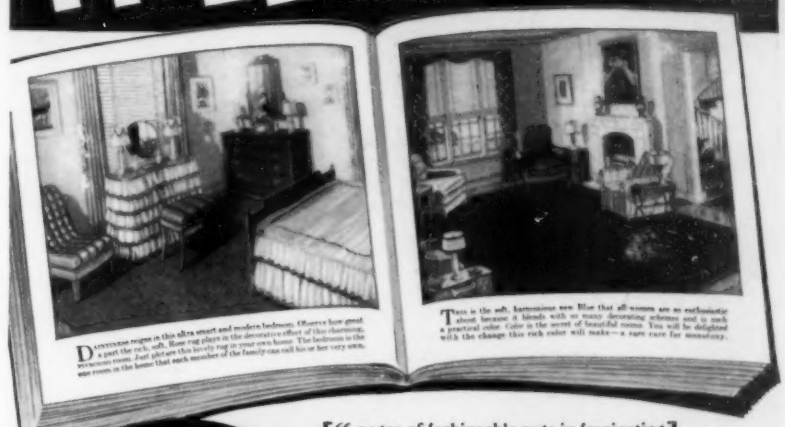

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area. If we should apply the methods of the efficiency engineer to a study of these end spaces, we should find that almost none of them "earns its keep."

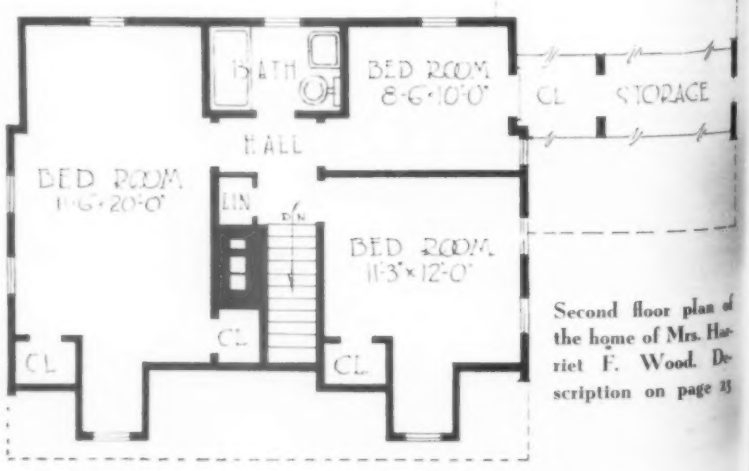
But if the room is sixteen feet wide, or thereabouts, the length makes little difference. All four walls can be attractively furnished, and the whole floor space is available when we need it. The fireplace can be on the end wall, in which case everyone can sit around the fire; or, especially if the room is long, it may be on one side, and then the conventional arrangement becomes reasonable and comfortable. Whether long or short, such a room can be decorated in a variety of ways, and it will hold more people, without crowding, than a narrow room with the same floor area.

Considering all the pros and cons, therefore, and remembering that economy is meaningless unless it secures extra value for the money spent, it seems to this writer that the average home-builder would do well to insist upon having a wider living room, even if the budget must be balanced by economies elsewhere. As a matter of fact, it is doubtful if economy was the determining factor in making our living rooms what they are. The builder and architect cater to a well-established taste, so that the blame probably rests with the housewife, who has kept her eye on large houses instead of studying small ones. The inevitable result is something which is not a comfortable cottage, but a reduced copy of a mansion, very similar, perhaps, in a photograph, but not at all similar in fact.

What does an architect do?

[*Continued from page 27*]

in a large one. The choice of architect for the modest house must be made in the same way as one selects a doctor or lawyer. You would not consult a throat specialist for a common cold; neither would you engage a nationally known corporation lawyer to draw your modest last will and testament. Do not, therefore, choose a specialist in hotel architecture to draw the plans for your four-room cottage. The larger architectural office usually cannot adapt itself easily to the peculiar problems of small residences. Often the large office is forced to refuse work under a certain figure because it is impossible to burden itself with work where the fees would not cover the cost of handling. Choose your architectural guidance somewhere



Second floor plan of the home of Mrs. Harriet F. Wood. Description on page 43

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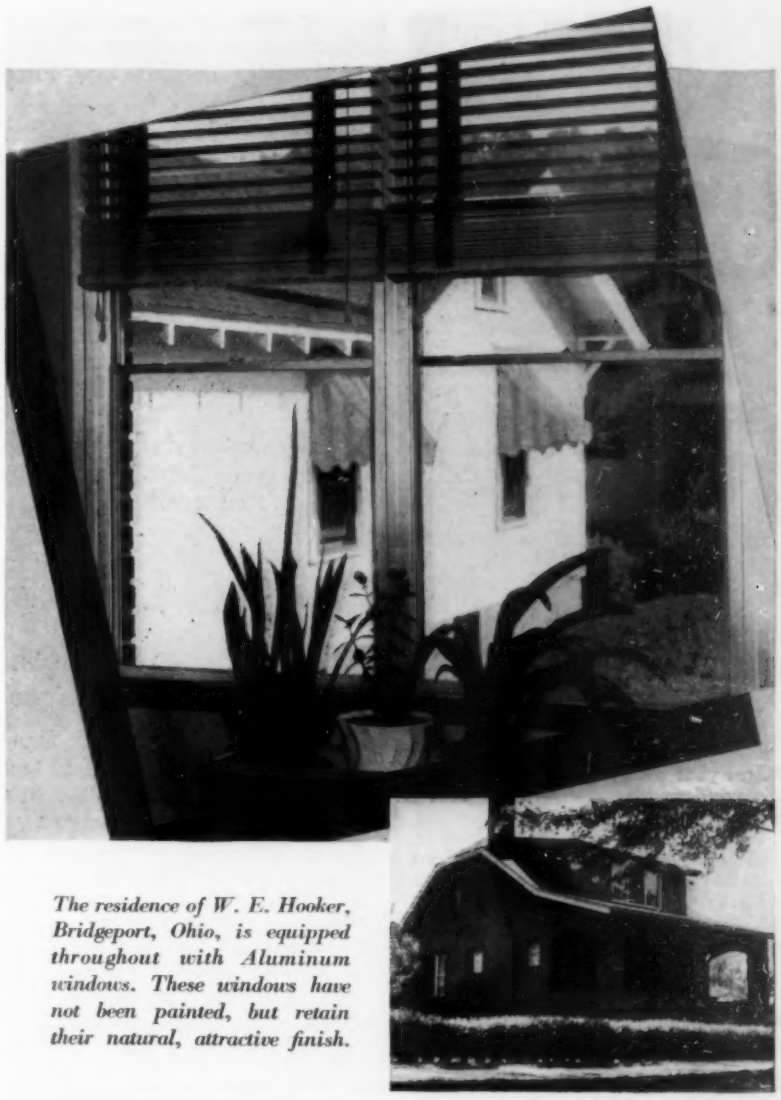
in accordance with the cost of your house. You may be surprised to find the two-man office fully as competent in design and much more willing to discuss your individual problems with you. Your home will receive far greater attention during its construction, and, above all, you will feel that it is not a completely cold-blooded business from the first professional visit to turning the key in the completed home.

THE prospective client has, in many instances, been partly responsible for the coolness of the architectural profession toward the minimum-priced house. Do not go to an architect until you are about ready to start work; and when you first go, do not trouble him at once with a discussion of doorknobs. He will ask later for your decisions on minor details as the occasions arise. As they do arise, he will offer suggestions to help you with your choice. Then make your decision, have it ready, and do not change your mind the following week. If your needs are for a home of minimum size, say so at once; don't let him believe he is going to design a country estate. Treat your architect as you would your doctor; be truthful and frank with him; don't hold back the important details of your financing problems and let him gain the impression you can afford more than you are really able to spend. The good architect can build to any reasonable figure if your demands are proportionate to that figure and you are sensible about the requirements of the house. Do not be vague in your demands for your home; have the essentials well fixed in your mind, or even better submit a rough sketch. If you want a home but have no particular likes or dislikes, be willing to let him completely plan the house for you. If you have been living in a two-room apartment, you probably do not need a twelve-room house. Build toward your present needs, not far into the dim future.

If you are ready to build and have chosen an architect to help you, be ready also to give him assurance of your sincerity by offering to sign a contract-agreement at once. The fee is a fair rate for the many services he will perform for you and his standard contract-form states clearly what he will do and for what amount. The usual percentage is an amount regulated by the A.I.A. and few architects will vary far from that fixed rate. Some architects will execute small residential work only on a flat fee based more or less on a rounding of the percentage rate. Some clients prefer this system as it permits more definite figuring on their budgets.



The residence of W. E. Hooker, Bridgeport, Ohio, is equipped throughout with Aluminum windows. These windows have not been painted, but retain their natural, attractive finish.

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And then, for the first time in history, casement windows were weather-tight—couldn't swing, couldn't rattle, were insulated, easy to operate, didn't leak air, were architecturally perfect and provided *draftless* ventilation!

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Results like this prove its value over other types of casement windows, both wood and metal.

It leaks less air; it leaks less heat—keeps more inside in cold weather; it saves as much as 40% of the window heat loss or up to 20% of an owner's annual fuel bill!

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An entirely new idea in weather-stripping makes Silentite Casement weather-tight. The method of weather-stripping is a patented Curtis feature and will not warp the sash.

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For professional work on small residences the architect's services are usually divided into three distinct parts. First, the preliminary sketches and construction outline; second, the working drawings and specifications; third, the supervision of the construction and all dealings with the contractor. These three units of service are usually agreed upon in a single contract with the architect since they constitute all the steps necessary for the proper completion of the work.

Preliminary sketches

After your first visit to the architect's office, where you outlined your particular requirements and offered him all the information you had at hand, and after you have signed his contract, the architect will prepare for you a set of preliminary sketches or studies. These are small-scale drawings showing his interpretation of the house from the information you gave him and the specific requirements you outlined. He will also give you a rough estimate of the cost of the house as he has designed it. It is important that you consider the sketches carefully for this is the time that any changes should be made. Do not be surprised if these drawings look slightly different from your sketch because you probably did not remember that a bath tub cannot be ten feet long and only six inches wide. Your architect has tried his best to preserve the basic elements of your ideas but at the same time he also had to design a reasonable and usable plan. The clearer your information was to him the slighter the variation will be from your original idea.

You probably will be asked to study the sketches for a few days and then make suggestions for changes in them. Do it, but be sure the changes you make are absolutely essential to your ideal of final comfort in the house. What may seem a small change to you may entail a completely new arrangement of rooms. The room sizes will be indicated on the preliminary sketches, so see that your larger pieces of furniture will fit into the rooms properly. Imagine the completed living room all furnished; consider the dining room for accommodation of your usual size dinner party, not the annual family Thanksgiving dinner. Begin to think a little bit about some of the small details of interior and exterior, but do not worry as yet about the color for the bathroom wainscot. As you decide on such details make notes of them and have them at hand ready to offer when needed.

Do not begin to sigh now for a second butler's pantry or long for an additional bath for the week of Aunt Clara's annual visit. Rooms generally cannot be just stuck on a house; they must be planned for all at one time. If such additions are really vital, you should have mentioned it before this late date. If the general style of the exterior is pleasing and what you had in mind for the house, let the architect know this approval or disapproval now. A good man may make a quick perspective sketch of the exterior after you have approved of the room arrangement. This will enable you to see more easily how the house will look than a straight elevation sketch will.

Most architects will make revised small-scale sketches if there have been many changes, but some will not. If the changes are minor ones do not expect second preliminary studies. If the changes are important it may be that the architect did not quite understand your special requirements when you told him about your mental house plan, or possibly you were not quite sure yourself just what you wanted and his conception didn't quite click. If your architect should offer to make a second set of studies, by all means allow him to do so.

Working drawings and specifications

After you have approved the preliminary sketches and the computed cost of the house comes within the price range you have set, the architect begins work on a set of drawings and specifications from which the contractor will make his bid for its construction and from which the house will be built. These are technical drawings and although you may be given a set for your use during the progress of the construction, you probably will not be able to make very much out of them. The working drawings are made at a larger scale; usually a quarter of an inch equalling a foot or twice the size of the studies. They explain all the details of the building from its definite location on the lot through a maze of dimensions, figures and notes, construction data, plumbing and heating, down to the smallest details of light switch locations and the swing of doors. The working drawings will be exact enlargements of the first studies except that they are elaborately detailed and may be slightly changed for slight economies and general utility purposes.

The specifications are a part of the working drawings except that they are written and not drawn. They supplement the drawings and contain detailed information which it is not possible to include on the sheets of drawings. The specifications are usually divided into several parts descriptive of

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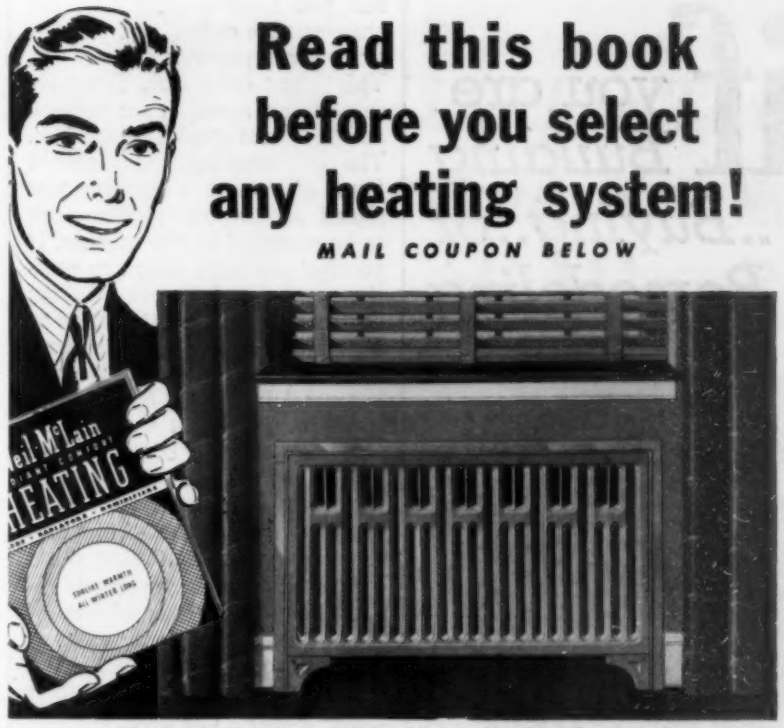
the several divisions of the construction. Beginning with General Conditions, they outline instructions to the contractor so he will know exactly the standards expected of him. Then follow the explicit directions, qualities, and technical requirements for the other divisions of the work, titled Masonry, Carpentry, Plumbing, et cetera.

When the working drawings and specifications are complete the plans are ready to be sent to contractors for bids. A bid is quite different from the architect's estimate mentioned before. A bid is a written promise to execute the complete work for a definite sum according to the definite requirements set down by the architect in the drawings and specifications. The architect's estimate was not an exact amount but was a reasonably close approximation determined by his experience with similar work. The bid involves a tedious and accurate listing of each piece of necessary material with its cost and the labor to install it. The estimate was made on an average cost for similar construction computed on the basis of cubic feet in the house or per square foot of usable floor area. Fluctuations in the cost of materials and labor often throw the architect's estimate out of line with the contractor's later bid, but often the architect can compute within a very small amount the final cost of the building. It is on the skill of the architect, however, in the preparation of his drawings and specifications where rests the degree of difference in various contractors' bids.

Contractors with reputable standings are asked to submit bids for the construction. The number asked will vary from one to five. Usually two or three on a small residence. The contractor who makes the lowest bid is given the work and the architect prepares a contract for you and him to sign, stipulating the work to be performed, the amount to be paid and when and how.

Supervision of construction

From the time of signing the contractor's agreement the architect acts as your agent for the work. He is responsible for the proper interpretation of the drawings and specifications to insure you the well-constructed home which you planned. The architect acts as third party between you and the contractor and has an equal obligation with him and with you. He protects both you and the contractor from yourselves and from each other. In cases of mild disagreement he acts as arbitrator and his decisions are final for both. You, as owner (and since it is your money that is being spent), may



Read this book before you select any heating system!

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This Weil-McLain "Concealed" Raydiant goes into the wall and out of the way. When placed under windows it kills cold where cold comes in.

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If you are going to build or remodel—here is as sound a bit of advice as you ever read: don't buy any heating system—ours or any other—until you read this book. That can't cost you more than a 3c stamp—and it may save you *years* of wishing you had.

Heating systems in general use are divided into two groups: those that supply only *convected heat* and those that supply both *radiant heat and convected heat.*

Weil-McLain *Raydiant* Radiators provide a *scientifically balanced* blend of *both* radiant and convected heat for *maximum* comfort. Their unobstructed, heated front panels emit a richer abundance of that comforting, sunlike, *radiant* warmth into the lower parts of rooms. You get more heat down near your feet. With this soothing, radiant warmth is blended the correct amount of convected heat for undisturbing motion of air. When placed under windows, the convected heat from these Raydiant radiators rises into the room and kills cold where cold comes in.

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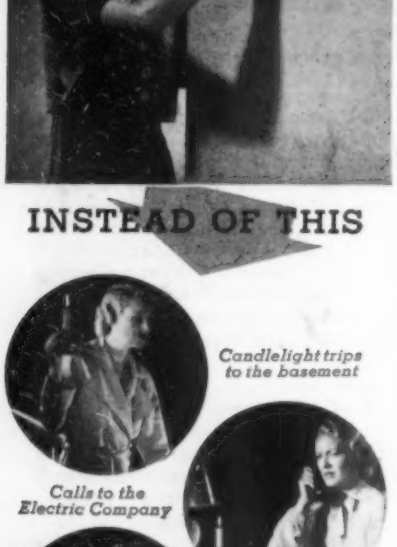

● The Square D Multi-breakeR eliminates fuses and the annoyance and inconvenience of replacing them. When a short circuit or dangerous overload occurs, it cuts off the circuit—automatically and instantly. A flip of the Multi-breakeR lever (see above) restores the current unless danger still exists.

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feel you have a right to make changes, give orders, and start or stop certain portions of the work. This is not quite true. You have engaged an agent to act for you and you must speak through him. The contractor realized this when your agreement with him was signed and he expects the work to be managed in this manner. If you feel you have reason to question portions of the work of the contractor or his assistants, go to your architect and have him care for the point of doubt. Do not instruct laborers or hinder their work. They are not working for you but are in the employ of the contractor, and he would prefer not to have you bother them. Their orders come from him and they are responsible to him alone.

Any major change made in plan, detail, or construction of the house after the contractor has been engaged will probably involve a change of the contract sum—usually upward. If you were careful in your examination of the preliminary studies there should be few if any changes from the house as drawn. As the construction goes past the framing stage (rough carpentry), it is well for the owner to mark his copy of the drawings to show any minor alterations of door swing, electric outlet, or details of finishing particularly desired. Such minor changes are to be expected since it is easier for the owner to visualize these detailed wants in the actual room rather than on a drawing. Minor changes such as these which involve no difference in materials or labor will be made gladly if you make your wants known in time. Make these more personal decisions for yourself and let your architect spend his time on the job protecting your interests where you would not be able to help.

In your contract there will probably be a clause making a definite cash allowance for items such as hardware and electric fixtures. This means that you should purchase these items according to your personal choice. Any sum you prefer to add or might save from the fixed allowance is up to you and will be so changed in the contract sum. If you prefer to be freed of all selection of materials, your architect will make the purchases for you. If you choose to make your own selections take care of them at once so that the materials will be on the job when needed for installation. Colors are usually left to the owner's choice from several suggestions by the architect. When called upon for such selection, give it immediately and then do not change your mind when the materials are nearly applied.

Pay your bills promptly. The architect's fee probably gives him only a very small profit and the contractor's assistants expect their wages just as you expect your salary. The architect will protect the finishing of the house by withholding a percentage of its cost until the work is complete and satisfactory.

As your new home nears completion do not be impatient and occupy it. The finishing takes time if it is to be properly done. An extra week should not be too much of a burden if it means a better piece of workmanship. The interior carpenter is a craftsman and if he is hurried he cannot give his best work.

By all means bring your friends to visit your new house but do not bring them during working hours. People wandering around the construction are in the way and disrupt the organization of the contractor's labor. Tell your friends that the design was your own but also that it was the architect who made it possible in its present livable form. The most difficult thing for the owner, during the construction period, is to fade quietly into the background during working hours, but it is one of his most important duties.

If you build a home, large or small, expensive or modest, try out these few suggestions. You will save yourself, your architect, and the contractor many moments of despair and much loss of time. If you do follow these thoughts you will also find building a home not the burden many owners find, but the pleasure and joy it should always be.

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AH-9

Look before you lease

[*Continued from page 10*]

will, on occasion, install modern plumbing and lighting fixtures and even mechanical refrigerators and ranges. A good guide to what you can get is what others in that neighborhood have been accustomed to obtaining.

The other important factor, supply and demand, is of course related to prevailing economic conditions. A period of depression is naturally a tenant's market, with properties going begging for tenants. "Re-decorate the house? Certainly! Install an oil-burner? Not at all unlikely. Put extra electrical outlets in some of the rooms. Of course. A month's concession in rent? Well, very probable, too."

Of course, when business conditions improve, the picture changes. Many house are withdrawn from the rental market and are offered for sale only. The demand for available properties goes up, and prices start to climb. Along about this time landlords begin to let the tenants make the concessions. "There's the place. Take it as it is or leave it. If you

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Interior Decorators' chart showing wall colors which "go" with favored color combinations of drapes, rugs, upholsteries, etc.

Get more beautiful decorative effects when painting walls and ceilings! And save money at the same time!

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Colors Have Life and Charm

The reason for LUMINALL's greater beauty is its true color values made possible by the casein binder which does not distort or obscure the pigment. Hence, softest tints have life and charm! Your wall and ceiling decorations *do* more for your furnishings! LUMINALL colors are fast and non-yellowing. Has low affinity for dust and dirt. Improves your lighting.

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LUMINALL is more economical because its 1-coat coverage saves on both paint and labor. Redecorating is much faster, much more pleasant as it dries in 40 minutes and has no strong paint odor. Thins with water. Comes in paste form only—never in powder. Your master painter likes to use it.

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Please send ☐ Interior Decorator's Chart showing how to select wall colors to harmonize with present color schemes of home furnishings ☐ Literature on "OUTSIDE" LUMINALL, the sensational new synthetic resin paint for exterior masonry.

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don't want it, lots of others do."

In the usual course of events a person decides on a house or apartment for one of two reasons. It is either just what he is looking for, or he figures it is the best he can get for the amount of money he can afford to pay. In either case he calls for a lease and usually signs it too precipitately. Before he puts his pen to the paper it would be well for him to remember the adage, *caveat emptor*, "let the buyer beware."

If he would do this it would save a great deal of trouble later, for both himself and the poor landlord. For, in the opinion of a great many real estate men, most of the difficulty that arises between landlord and tenant is the tenant's own fault. He has, it seems, a bad habit of wishful thinking. "Oh, of course, the place will be satisfactory. Now where do I sign this thing?"

EXPERIENCED real estate men will tell you a tenant trying to break a lease will usually try to hide the real reason for his dissatisfaction. This, they say, is because the real reason would never be admitted as cause in any court. For instance, undesirable neighbors are a source of annoyance that frequently causes tenants to break their leases. Yet, unless this annoyance takes drastic forms, there is little the tenant can do about it. If he wants to move he has to think up a better excuse.

Before signing the lease, even though the house looks good, it is important that the matter of expense be gone into. There is, of course, the matter of rent, but that is only part of the picture. Can your budget stand the other expenses that will go with that particular house or apartment? If it is a house, there will be fuel to buy. How much is coal or oil in that community and how much does the house require for the season? In arriving at that figure it is a good idea to talk to the fuel dealer in the neighborhood. Some owners and real estate men give amazingly low figures, possibly estimating that you'll probably spend half the winter in Florida anyway.

If you are moving into an apartment house and the apartment has a mechanical refrigerator, who pays for the current? On the other hand, if you are taking a house don't forget you will have to buy such items as garden tools. How about commutation costs, all of them? If there is no garage, how much extra will that cost? Your lease may require you to pay water rent. Ask the local waters works about rates. Will your gas and electricity be higher in your new home? And will there be a change in telephone rates?

In all likelihood your lease won't require you to pay insur-

"This Fir-Tex room is all Mine"

Actual photographs, showing how the Powells added a room to their home by making over the dingy, unused attic into a charming, livable bedroom for their 11-year old daughter, Pattie.

FIR-TEX transforms attic into paradise for Pattie

FIR-TEX gives you these Advantages:

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4. **MAKES YOUR HOME QUIETER** as well as warmer in winter, cooler in summer.
5. **FIVE LOVELY SHADES:** Apple green, apricot, sky blue, shell pink, ivory. Yet Fir-Tex costs no more than ordinary unfinished insulation board. Washable. Can be repainted or calcimined if desired; already surfaced.
6. **PRACTICAL, PERMANENT.** Can't settle or sag. Fir-Tex is made of sound, clean wood fibers, sterilized and felted, then pressed into light, strong boards. Fir-Tex is *all* wood.

Fir-Tex has made many, many people happy, like Pattie, by making it possible for them to have rooms of their own. At very low cost, it turns unfinished attics and dreary storerooms into bright, cheerful places anyone would love. The entire cost of the Fir-Tex paneling (wall and ceiling) in Pattie's room, was only $33.

But Fir-Tex does *much more* than beautify. This attractive, colorful paneling is actually super insulation board, containing millions of air cells per cubic inch. It's simply miraculous the way Fir-Tex saves furnace heat; makes it easy to keep even North rooms warm all winter. And a Fir-Texed attic never becomes an oven, even on the hottest day. Noise, too, is effectively absorbed when it tries to go through Fir-Tex.

Ask your building supply dealer

to show you Fir-Tex Paneling and the other Fir-Tex double duty boards: Insulating Plaster Base Lath and Firkote Sheathing. For free home building and decorating guide, in color, send name and address to Dant & Russell, Inc., national distributors, Porter Building, Portland, Oregon.

ARCHITECTS: See our catalog in Sweet's.

FIR-TEX KILLS 2 BIRDS WITH 1 STONE

INSULATING-BUILDING BOARD . . DOES 2 JOBS AT 1 COST

KITCHEN TIME FLIES with a Kohler Cymbria Cabinet Sink! Its depressed drainboard and deep compartment adjoin Kohler metal cabinets and provide a complete kitchen work-bench. 3-inch ledge; *long-reaching* spout; rinse hose; Duostrainer; spacious cabinet with drawers . . . these help the Cymbria take the irk out of work.

THIS LUCKY HOUSEWIFE has a new Kohler Wellwin with two deep Duostrainer-equipped compartments—one for washing dishes, the other for rinsing. It has a 3-inch ledge and ample cabinet space to keep things "where you want them." No wonder she has more time for bridge.

• Generations of experts have settled in Kohler Village to bring you top-quality plumbing fixtures. Ask your Master Plumber about the Cymbria and the Wellwin. About the rest of the Kohler line! Kohler's F. H. A. Finance Plan brings Kohler craftsmanship within easy reach. Write for booklet, "Planned Plumbing." Kohler Co. *Founded 1873.* Kohler, Wis.

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☐ I EXPECT TO BUILD A HOUSE
☐ I EXPECT TO REMODEL

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Address_____

ance or taxes, but it might be a good idea to read it carefully to prevent a costly surprise. And, another thing, you may want to insure your personal property and car, and rates vary in different localities.

To these can be added a group of secondary expenses frequently encountered in moving into new premises. Additional rooms mean an outlay for furniture. On the other hand, fewer rooms may necessitate the storage of furniture you already have. Don't forget, you will have to hire a mover. Also, it may be that there will be screens and awnings to buy. And remember that an extra month's rent is often called for as a deposit, to be held by the landlord until the time you move. Think of all these financial matters before signing the lease.

THINK, too, of some other matters that are difficult to correct once you have contracted to live in a place for a long period of time. We have already mentioned neighbors. If the landlord insists that they are the salt of the earth and you have reason to think otherwise you might compromise by having a clause inserted in your lease to clarify the issue. Or, even better, do a little private investigating. Tradesmen in the neighborhood can usually be persuaded to talk if they are approached tactfully.

Other matters worthy of investigation are distances. Just exactly how far are you from stores, theaters, schools, churches, the railroad station? How is transportation? Are there trolleys or busses? On what sort of schedule do they operate? Will you have adequate police and fire protection? What facilities are there for garbage removal, and who pays for it? How high are general food and living costs in the neighborhood? Has the community a good school system? If you have children this question is all-important.

As for the house itself, are the rooms of the proper size to set your furniture off to good advantage? Are there enough closets? Is there plenty of storage space, and will you have enough outlets for electricity? Is the place well insulated? Is there good ventilation? Is the cellar good and dry, even in wet weather? Is the plumbing in good condition? Are there any signs of rodents or vermin?

Elementary? Of course, but each single one of them should be carefully answered before you sign that lease. And if you have any doubts, get the landlord's assurances in writing.

Once you sign the lease you might as well make up your mind to stay there until the termination of the contract. If you think you have cause for breaking the lease, take the matter up with a lawyer and get his advice before you call for a mover. Generally speaking, however, there are only two ways out of the contract. One is by being forehanded enough to specify in the lease that it can be terminated for some particular reason. For example, if your work is of such a nature that you may be transferred to another locality before the time of your lease expires, it is a good idea to get a clause in your lease permitting you to move, in case of business transfer, on thirty days' notice.

The only other reason which permits you to quit the premises is if they become unhabitable. That is, if the place is partially destroyed by fire or if it should become infested with vermin. Under such circumstances the tenant may remove without being liable for the rent for the balance of the lease. However, when the premises become unhabitable the tenant must notify the landlord in advance of his intention to move. Otherwise he must continue to pay rent.

When the landlord fails to carry out any material provision of the lease, agreed upon between himself and the tenant, the tenant can terminate the lease. However, the tenant cannot terminate his lease if the landlord fails to make repairs, even where there is a covenant drawn to that effect.

Conversely, the landlord can terminate the lease for cause. In case the tenant violates the terms and conditions of the lease, the landlord has the right to exercise his option to terminate the lease. What these violations might be depend of course on the terms of the lease, but failure to pay rent is one. Then too, a "surrender and acceptance" of a lease can terminate a contract. This is a mutual agreement, entered into by landlord and tenant prior to the expiration of the terms of the lease. Through it the tenant surrenders all his rights in the lease, and the landlord accepts the premises and assumes liability for the unexpired term. Where this is done it is well to have the surrender and acceptance in writing.

BEFORE you sign that lease, look and see how far in advance you must give notice of removal. Keep that date in mind. Usually it is three months before the end of a year's lease, and thirty days on a month-to-month lease. If you don't give your notice of removal at the proper time the lease automatically renews itself. Incidently, when you do move you have the right to disannex, that is, to take with you anything you have added to the property for adornment or more convenient use of the premises. If you have

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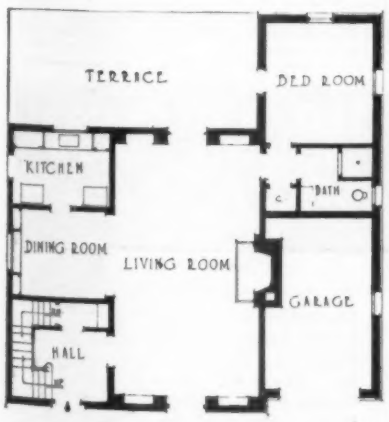

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One point on which many tenants are not clear is the extent of their liability when they lease property. I have heard many arguments on this subject, with the majority of arguers expressing the opinion that the landlord is liable for injuries sustained on rented premises.

In most cases he is not. For the term of the lease, the property and its responsibilities are the tenant's. Just as he is supposed to keep the place in repair, the tenant is responsible for injuries sustained on the premises. For instance, if a passerby is injured by snow falling off the roof, the tenant is responsible since he was negligent in permitting the snow to accumulate. The owner is responsible only if he leased a place which was a nuisance or was bound to become so, and then only if it can be shown that he knew of the danger. He is not liable if the tenant knew of the defect and could have avoided it.

As for injuries sustained by the lessee himself, he is similarly out of luck. In no case can he sue the landlord for injuries sustained on the premises unless he can show that the danger was a deliberate trap laid by the landlord, or that he, the tenant, was badly deceived by the landlord when he rented the premises. The tenant, however, can sue the landlord if the injury is the result of improper repairs made by the landlord.

We mention these things merely to show that the signing of a lease has implications worthy of some consideration. The courts are full of cases in which tenants and landlords are fighting out differences. Most of these could have been avoided if the tenant took the precautions previously mentioned—studying the premises, studying the lease, and not signing it until he understood it and saw that the necessary provisions were inserted in it.

Let us repeat, we think that landlords are usually reasonable—or as reasonable as tenants. For that matter, the majority of landlords exceed the provisions of their leases by doing many things that they are not legally required to do. They do these things for the same reason that the man at the gasoline station cleans your windshield, inflates your tires and puts water in your storage battery—it is good business. If the tenant is satisfied he will coöperate by taking better care of the property and maybe even improve it. And it is to the landlord's interest to keep the tenant happy for another reason, to keep himself from being faced with the expensive job of finding new tenants every year.

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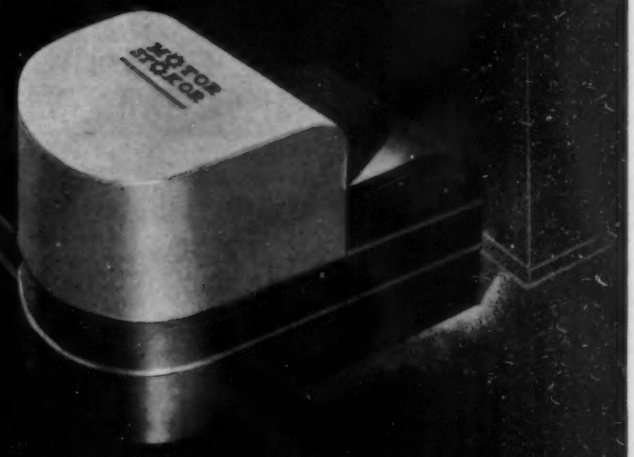

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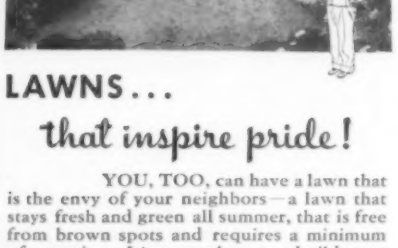

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GARDEN CLUBS in SEPTEMBER

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SUMMER trips, some long, some short, will have been taken by the majority of your garden club members who surely will have much to tell about the flowers and the gardens that they have seen in their journeyings. A September meeting offers an opportunity for these returned travelers to talk about their trips. But remember that one who has not been more than ten miles from home may have seen things as interesting as another who has traveled thousands of miles. If there is room on the program, the stay-at-homes might be asked to contribute observations made in their gardens.

The goldenrod, which has been designated as September's flower, is an interesting subject for study. There are many types, some fringing the beaches of the sea, some climbing alpine heights, many ranging over broad expanses of prairie or bordering the highways. Discuss the various types, the possibilities of the flower as a garden subject, the history of its cultivation and uses, the interesting legends concerning it. You will want to include the story of Edison's experiments with the plant as a possible source of rubber and the fact that the flower no longer is being accused of producing or aggravating hayfever.

A discussion of "Asters—September's Galaxy of Stars" would take up both the annual and the perennial kinds which range in size from dwarf rock garden types to tall-growing subjects. Consideration of their use in the rock garden or the foreground of the perennial border, for planting in the shrubbery corner, as a background planting among the perennials, and in various other ways would be in order. In the garden where hardy asters bloom, nectar-loving butterflies seeking their sweets create a welcome animation.

Salvias might receive attention at this time. The annual red species has been ostracized by many gardeners who consider it rather too barbaric for the really "nice" garden. Why not talk it over and decide whether or not it can be made to fit into the scheme of things so as not to be too obtrusive? No defender is needed for the lovely blue salvia and its numerous forms of which the best known and most popular is S. pitcheri from Colorado, with gentian-blue flowers.

Of course, the goldenrods, the asters, and the salvias might all be discussed along with others under the general topic of "Flowers in the September Garden." The variety and number available may surprise those who do not think of September as a month of any great floriferousness.

Perhaps the club would enjoy starting a study of the history of gardening in the United States which would bring to light many topics of interest and practical value. This might take the form of an imaginary trip to "horticultural shrines" such as the box-bordered gardens of Virginia; John Bartram's botanical garden in Philadelphia, begun in 1729; and the gardens of Mount Vernon and Monticello. Note that it was not until years after these first gardens were developed that many others of note were started. "A Garden Tour Across the States" will show how widespread the national interest in gardening has become.

"American Plants in American Gardens" is a topic good for serious consideration of such matters as native shrubs, trees, and plants which have been given a place in the garden and have proved themselves adaptable.

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Gardening in America suggests also "Gardeners of America," under which title would be discussed the men and women of the country who have influenced American gardening — horticulturists, botanists, hybridizers, writers, plant hunters, and others.

House plants return to winter quarters

[*Continued from page 16*]

And this is the time when I dig and pot the convalescent invalids. Often their roots must be trimmed carefully to get them into the pots; the tops of geraniums, heliotrope, fuchsias, and lantanas are sharply pruned to lessen the strain on the reduced, transplanted roots.

Low-growing foliage plants such as maranta, strawberry begonia, cryptantha, etc., thoroughly enjoy a summer in the shady garden beds, planted out free of their pots. They are tough enough to survive potting up again in early fall without pruning or trimming. Usually they do not even drop a leaf after they get indoors and seem to show increased strength and renewed vigor from their holiday.

I always feel that my house plants are as much alive as myself and for that reason I hate to keep them cooped up in pots all their lives. Of course I must steel myself to keep most flowering plants in this captivity, but my experience with tender azaleas has led me to plunge them (in their pots) in a half sunny part of the garden every other summer, planting them directly in a bed of acid soil each alternate year. If watered regularly during all dry spells, lifted early in August, and carefully repotted, and taken indoors not later than mid-September, the plants, I find, flower well and continue vigorous and well clothed with foliage.

It is now early September and I know that I must soon make the final shift. I therefore polish the bay windows where my shelves are built and bring in the plants, arranging them carefully according to their sun requirements. It has always seemed to me that most plants indoors are thankful for all the sunlight they can get. The ivies, many of the begonias, and the African-violets are happy in a north, northeast, or northwest light, but palms, vitis, cissus, philodendron, and many other subtropical foliage plants seem to bask in the less sunny positions in a south window.

Geraniums, heliotrope, semperflorens begonias, and other flowering plants get the sunniest locations with fuchsias (if not in flower), abutilon, ophiopogon, etc., coming next. The ophiopogon blossoms, by the way, which are just forming in August, last for weeks in the window garden, first as tight grape-hyacinthlike bells and later as soft, open flower spikes. With its variegated foliage, this makes a beautiful specimen plant for autumn.

The authorities advise keeping fuchsias almost dry in a dark cellar through the winter, but that never works for me; in spring I find only withered, dead stems. Therefore, my program is to prune them severly and give them a shaded place in the window with a very moderate amount of water.

The Christmas cactus (formerly called Epiphyllum but now Zygocactus) gets plant food once a week in expectation of early bloom and one small cup of water every other day. The desert cacti need little more than a tablespoonful of water once a week during the dormant winter months. Any plant which shows signs of approaching dormancy should receive a gradually decreasing supply of water (and, of course, no fertilizer or plant food) until it shows signs of renewed life and growth.

Most of the shifted plants will lose some foliage. Water them regularly during this readjustment period but do not let water stand in the saucers of any but such moisture lovers as ferns and African-violets. If the foliage continues to drop, I usually try a little more sun and check the water supply. It is never well to supply fertilizer to a weak, unthrifty plant.

As soon as the plants are established indoors, it is time to start the trailing branches of ivy, vitis, cissus, and philodendron in the way they should go. Thumb tacks in the window frames are often all that is needed.

I like to keep an open dish of water standing in the window garden to provide humidity, and I spray the leaves with a bulb spray every day for a week or two at least. (Later, once a week is enough.) Indirect supplies of fresh air (not actual drafts or wind currents) are essential also, especially when the plants are trying to accustom themselves to close, dry house conditions. Sponging the leaves of subtropical foliage plants when first brought in is helpful, and when the central heating plant is started, it is well to repeat this precautionary treatment for a few days.

During the first weeks of the plants' sojourn indoors, pests often put in an appearance. Keep a magnifying glass handy and frequently examine the stems, the new foliage, and the undersides of the leaves. For aphids, mealy bugs, red spider, and white fly use a rotenone spray, Black Leaf 40, or other reliable contact insecticide. Washing the plants

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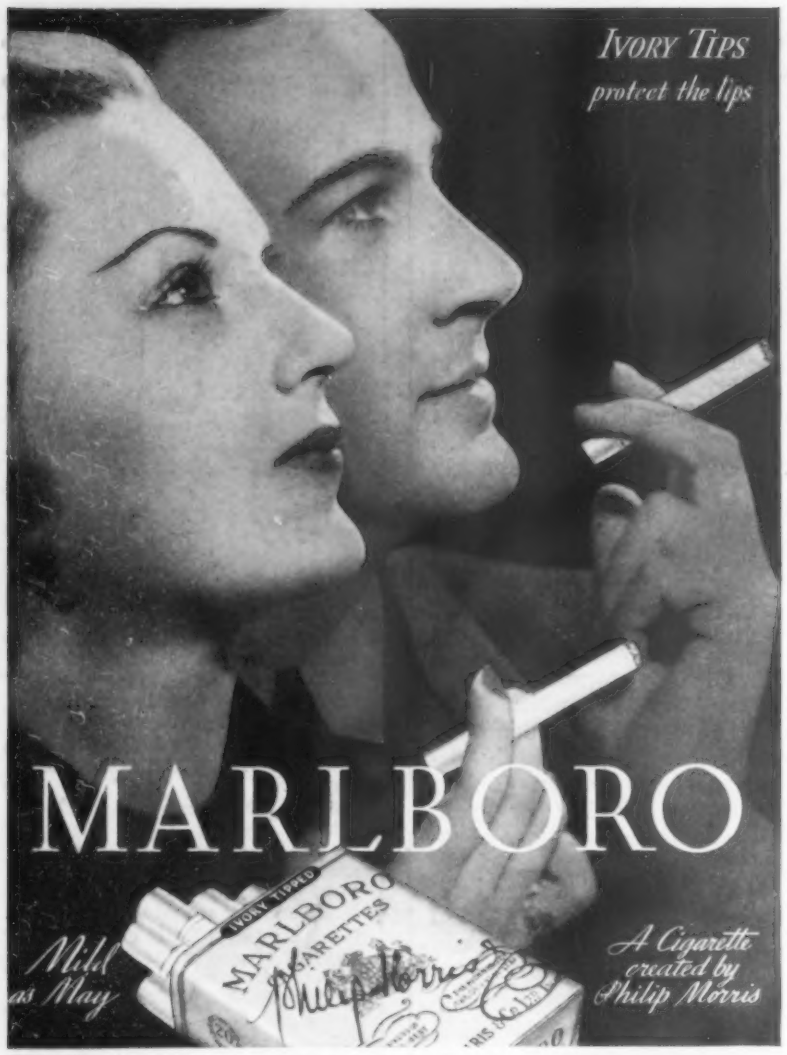

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under the spigot or shower, and submerging them for a few moments in a fish oil soap solution is excellent for the stubborn red spider. Touching the affected joints with a toothpick or wisp of cotton dipped in wood alcohol takes care of the mealy bug in its incipient stages. Remember that when any pest gets a real start in the window garden it is very difficult to stamp out and that five minutes of prevention is worth many hours of cure.

More tip-top ideas

[*Continued from page 20*]

roof on one side has again been emphasized in the construction of the ceiling, which graduates upward on either side to a central peak or ridge pole. All the plastering, both walls and ceiling, is tinted a delicate sea-green, and the draperies are an opalescent green-blue tissue.

In remodeling the attic space of old houses, interesting effects are obtained by plastering the roof between the old beams, as Gladys Wood has done in her old Seventeenth Century English house on Nantucket island.

In this instance, a double-dormer casement window has been thrown out at one side to provide for additional sunshine and air in the long attic room, with the customary single window at the end opposite the chimney. Closets are built under the sloping roof on both sides, and bookshelves are everywhere for the convenience of the student.

Being a genuine attic room, it is entered by steep stairs that lead upward through a well and the matter of heating is taken care of by an old sheet-iron stove standing upon a brick hearth supported by a layer of cement. This room occupies the entire length of the attic space and is a grand retreat for a literary individual.

Designed for the same purpose is the pent-house on the roof of a modern residence in Southbridge, Massachusetts. Like the attic of the Seventeenth Century house in Nantucket, it is reached by a stair well, but this prosaic avenue of entrance and exit has been so camouflaged with built-in bookcases and a simulated tabletop that this staircase opening has simply lost its identity as such and has become a part of the decorative scheme. Walls are sheathed with knotty pine finished in the pale amber or honey color which this wood acquires with age. Although this is a modern steel and cement structure, the windows have the wide seats like those found in old Colonial houses.

It happens that the windows in the several rooms illustrated are quite unlike. In the first instance, there was the dormer, then the regulation double sash window, the triple window, and the skylight in the third bedroom, the diamond pane casement made up of many sections, and finally the most modern of moderns—window-size glass set into metal frames. Yet regardless of style of structure, the curtaining has in each instance consisted merely of straight side hangings of drapery fabrics, than which there is nothing more suitable if chosen with proper regard for the color scheme and character of the room

Let's use that attic

[*Continued from page 19*]

a study table, or one for games and puzzles, or for a work table.

Of course, a fireplace in a boy's room is open to some objections, but if children are properly instructed and the fireplace provided with a safe firescreen, there can be no danger. And what is a log cabin without an open fireplace? Then, too, a small fire in the playroom on a cold, wet day in early spring or fall will do a great deal to keep restless boys comfortable and contented indoors. Another advantage of a fireplace in an attic room is that in hot weather it will help to ventilate and carry off the hot air, especially if a fan is installed to draw the hot air off through the chimney.

The beds are "double-decker" bunks made so they can be used separately if desired. Such bunks are easy to build, or they may be bought equipped with guard rails to keep restless youngsters from falling out of bed, with ladder, and standard thirty-nine inch springs and mattress.

After the boys have grown too old to need a playroom, this attic room will still be useful—even the Secret Room might he used as a safe place to store valuables.

Garden in the drought!

[*Continued from page 21*]

definite advantages. It tends to draw plant roots straight downward, making closer planting practical. This in turn results in a prettier, more colorful garden. Also plants placed close together create their own shade, which helps to keep down weeds, checks evaporation of moisture from the soil, and thus permits longer periods between waterings. But the biggest advantage of sub-irrigation in the flower bed is the prevention of the baked soil surface that results from surface watering in hot weather.

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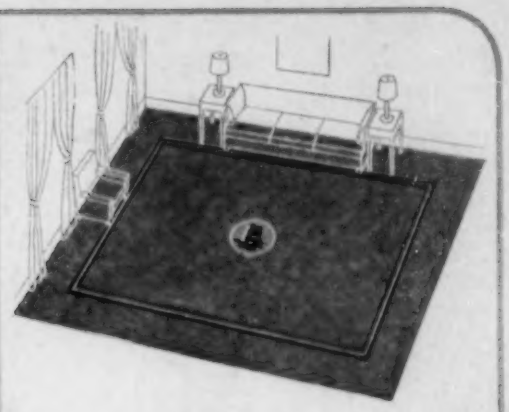
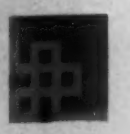


A Personal-ized Floor to satisfy that sea-urge! "Square Rigger" inset on "Van Dyke Brown" Veltone (A7201). Yellow, green and terra cotta strips.



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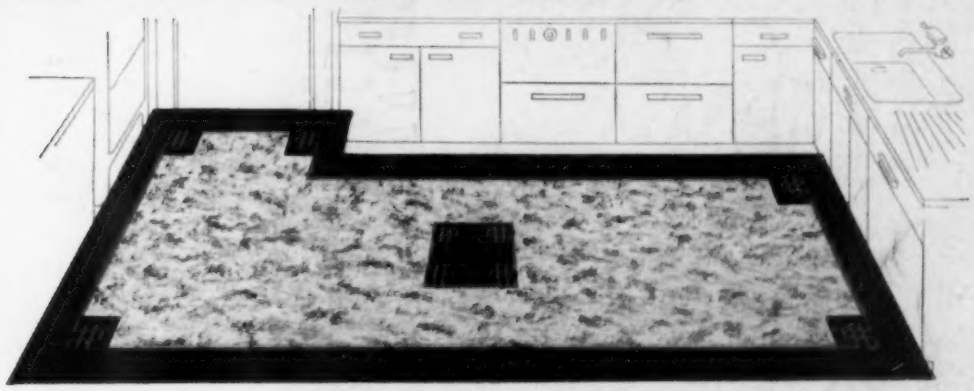
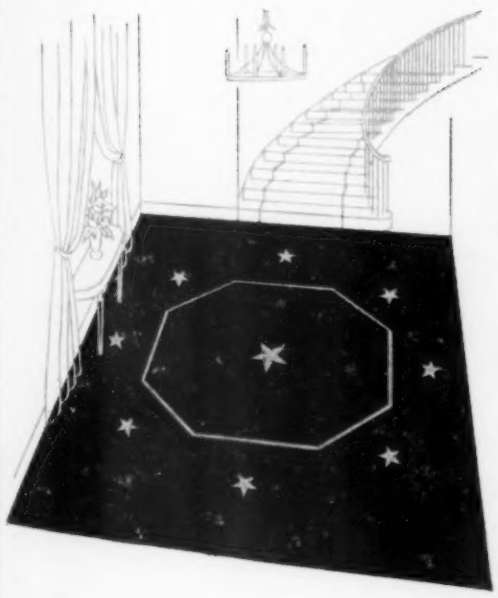
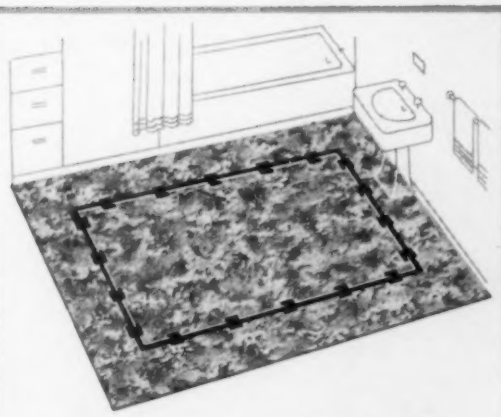


Nowadays guests won't stay out of the kitchen! So make yours stunningly different with a Personal-ized Sealex Floor! Here's one idea, others at your local store!

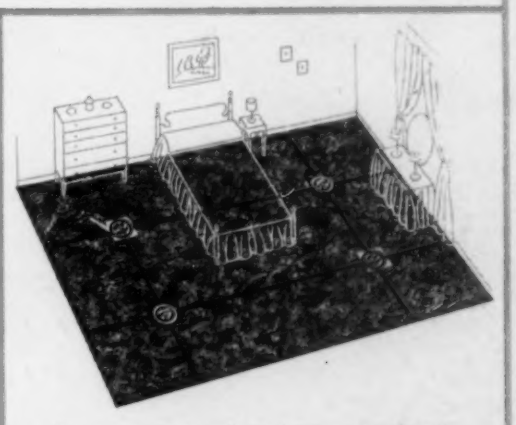
Vivid orange and black "Corner Key" Insets and black border contrast crisply with the Veltone field ("Corinth," A7231). Four insets in center, one at each corner.



Let your front door swing open on a distinctive Personal-ized Floor! Here's one that'll "register" with the most sophisticated guest . . . rich green and black Sealex Linoleum set off with glowing yellow stars. One large "Star" inset shines inside an octagon made with green and yellow feature strips. Smaller stars outside. Field is Sealex Veltone ("Verde Antique," 6989).



Simple—but effective! Small blue "Squares" pierced by a border of one yellow and one black Sealex feature strip. Veltone field ("Marcotta," A7243).



A gay, amusing floor for a young girl's room! Sealex Veltone ("Atoll," A7245) enlivened with "Cherry" Sealex Insets and crimson feature strips.

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